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# Music Education

## IN THE ELEMENTARY SCHOOL

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## » PREFACE «

THIS VOLUME has been written for several different groups of people and to serve a number of purposes. It represents an attempt a) to present a groundwork in education which bears a foundational relationship to music education and b) to build a rationalized practice of teaching in that field based upon scientific facts and their interpretation as well as upon a social and philosophical foundation in education. The purpose of the volume and the people whom it is intended to serve may now be stated.

(1) It seems highly desirable at the present moment in the world's history to undertake a penetrating consideration of the materials and practices of music education. The next few years seem likely to bring a demand for a significant reconstruction of education in America and throughout the world which will be the inevitable result of our rapidly advancing knowledge concerning the nature of the educative process, the character of learning, and our dynamic philosophy of education. It is also believed that a strong demand for a redesign of our educational concepts and practices better to serve a new world order will come out of the present confusion and disorder which prevail in nearly all parts of the world. It is exceedingly important that music education be brought up to the high level of thinking and practice which present knowledge warrants and the needs of the hour demand. Such a redesign of music education is now possible on the basis of recent research or better reasoned analysis of educational foundations. As a step in this direction, it is highly essential that basic educational principles which have come forward in recent years be more extensively applied to music education. That is the real meaning of design. That is what is attempted in this volume.

(2) A textbook which embodies the dynamic concepts of the new education applied to music education in the elementary school is needed for use in normal schools, teachers colleges, endowed colleges, independent and state universities, private colleges of music, and all other colleges and schools in which courses in this field are offered. By the use of such a volume, it will be possible to present to college students the principles and practices of the new music education. By such means, the practices which are formulated out of basic educational

foundations can be carried quickly into elementary schools throughout the world wherever music is a constituent of the curriculum. Thus can these newly designed practices constitute a part of the necessary postwar planning in education.

(3) A large group of classroom teachers who teach music to their own classes stand in great need of a realistic and comprehensive theory and practice of music education around which they may organize their thinking in this field. They do not need or desire a blueprint which gives details to follow, but they do need an understanding of basic principles which will aid them in originating their own practices. The purpose, then, is not to present the mere details of what to do in teaching but to give aid and furnish guidance to teachers and supervisors in thinking out for themselves appropriate teaching practices. The ideal is the self-dependent teacher who can think in terms of principles. That represents the spirit of modern teacher-education.

(4) Many supervisors of music will welcome a volume which presents a guide to this new music education, which they can use as a basis for their own study in this field as well as a textbook around which to organize study by groups of elementary-school classroom teachers, for the purpose of bringing their thinking into line with modern viewpoints in reference to curriculum and teaching in music education.

Teachers today are earnestly seeking guidance in thinking out ways of making music an integral part of the whole process of pupil-education rather than an isolated subject taught without relationship to the rest of the curriculum. That is undoubtedly a predominant trend of the present time in music education. It will be even more strongly emphasized in the future.

It seems important to mention one other feature of this book. Following the last chapter is appended a list of references for further study and reading. It is hoped that these books will aid all those who wish to carry their study of music education beyond the limits of the discussion contained in this volume. These references may well constitute an outline for advanced independent study in the field of music education for any who wish to embark upon a comprehensive project of this kind apart from university study. They include what the authors believe to be the best literature of music education and its foundations available at the present time in the English language. They thus include books which deal both a) with current philosophy and practices in music education and b) with a body of thought in education that is basically related to a sound music education but which does not concern itself, except incidentally, with contemporary practices in that field.

A word may be added about the mode of writing that has been used

in this volume. In a number of places, the ideas that have been developed in that same chapter or in several preceding chapters are briefly restated for the purpose of establishing a point of departure for moving into a new phase of the discussion for which the previously stated ideas furnish the necessary background and without which the new thought could not be as well apperceived. These brief recapitulations or reiterations found from time to time are conscious reinterpretations on a higher level of insight. They are designed especially to aid students by assisting them to carry forward the thought in successive readings over a considerable period of time.

The authors desire to express their appreciation and indebtedness to a number of persons who have contributed to their thinking in music education; some of them have given criticism of the manuscript:

One of the authors is deeply indebted to Professor Kenneth G. Kelley of the College of Music of Boston University. His progressive thinking in music education was a constant challenge to her own thought during several years of undergraduate study in his classes.

The same author is indebted to Miss Helen S. Leavitt, Director of Music at Wheelock College and instructor in music education at Boston University, for courses in elementary-school music education as well as for much stimulating guidance and counsel. She read and criticized the entire manuscript.

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Her understanding in musicology was greatly enlarged in several courses with Professor Paul H. Láng of Columbia University.

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Dr. Henry C. Morrison, Professor Emeritus of Education at the University of Chicago, read a number of the chapters while the book

was in preparation and offered trenchant criticisms which were of great value in giving trend to the thought of the volume.

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The same author is also indebted to a considerable number of teachers, and many students, in the laboratory schools of the Wisconsin State Teachers College at Oshkosh and the Illinois State Normal University. As president of the two institutions for a total period of sixteen years, working co-operatively with the faculty of the department of music education in each college, he had opportunity to deal constructively with basic principles and progressive practices in elementary-school music education.

Both authors are indebted to a group of progressive classroom teachers in the public-school system of Needham, Massachusetts. In association with one of the authors as supervisor of music education and with the other as superintendent of schools, they exemplified and tested by use many of the practices discussed in the several chapters while the book was being written. The help of these teachers was invaluable in connection with such experimental trial of the teaching practices described in this volume by which their effectiveness in classroom situations was determined.

The authors are grateful to the Public Schools of Montclair, New Jersey, for permission to photograph groups of children at work in music to illustrate principles of music education discussed in this volume.

Thus, the philosophy of music education and the practice of teaching in that field as discussed in this volume are the product of a quarter of a century of experimental evaluation both in laboratory-school situations in two teacher-education institutions and in a progressive public-school system. During these years, these teaching practices in music education have taken form under constant constructive criticism by a large number of persons. What has been written here has seemed to the authors to have demonstrated the validity of its scientific foundation and its suitability in classroom application.

Any faults and shortcomings of the volume are wholly attributable to the authors and in no way to their colleagues or to those under whom they have studied. The authors are wholly responsible for every statement made in the book.

B. MARIAN BROOKS  
HARRY A. BROWN



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## Part I. Music Education in Transition







## » CHAPTER ONE «

# Music Education in Transition in America

**MUSIC EDUCATION** is conceived throughout this volume as an element in a total pattern of activities and experiences which constitute the elementary-school curriculum or, even better, as an aspect of the entire process of elementary education. Music education in the elementary school is so intimately and so completely a part of the total educational process that goes on in this unit of the school system that it cannot be set apart and treated as a separate entity. In spite of this fact, music education has often been discussed as if it were something separate and distinct from elementary education instead of a constituent of that process. There has been too much of such isolation of the arts from each other and from the rest of the educative process. Music education can be fully understood only if it is seen in its setting in the total field in which it operates. It will be the purpose, therefore, throughout this entire discussion to consider this single element as a part of a functional whole. This conception of music is now accepted by many leaders of progressive thought in education. In fact, that idea seems to represent the keynote of modern music education.

### A BACKWARD LOOK FOR PERSPECTIVE

At the present time a varied and extensive program of music activities is found in most school systems. The program includes many types of music, which represent great developments in thinking and practice. It is pertinent to our discussion at this point to inquire how these changes have been wrought and how music education has come to be what it is at the present time in both conception and practice. What forces have determined the present organization of music education in the elementary school? What influences have shaped its program? How have its teaching procedures been developed? In a word,

by what course has music education arrived at its present position in elementary education in this country?

It seems certain that the perspective gained by tracing some significant developmental aspects of curriculum and teaching in music will aid greatly in gaining a better understanding of today's needs in music education. It is thus the purpose of this chapter to sketch somewhat briefly the historical background of the current program of elementary-school music education and to present it as an element in the total evolving pattern of elementary education. That chapter in the history of American elementary education has never yet been adequately written. This backward look has for its purpose perspective on contemporary needs and problems. Under this viewpoint much will necessarily be said about various phases of elementary education as background for understanding music education. Neither contemporary music education nor present-day elementary education can be fully comprehended without an understanding of the forces and influences by which they have been created.

#### A REVOLUTIONARY AGE WITH PROGRESSIVE THINKING

From colonial days music education in America has passed through a great transition in both conception and practice which parallels similar developments in elementary education. The earliest schools in America had no music. It is safe to say that during the first hundred and fifty years of our existence as a nation none of the arts formed any substantial part of the culture materials of pupil education. Early elementary education in America was rudimentary in character. The school curriculum was meager, teachers were poor, schoolhouses were barely habitable, and little real education was gained from schooling. The Revolutionary War brought a profound transformation in America and introduced a revolutionary age. There was a liberal and progressive trend in thinking, but it had little effect on education. The new republic evolved rapidly over a period of years. The era of the conquest of the continent, which began in about 1790, was a period of thrilling experience in extending and conquering the frontier. The nation was transformed in a succession of years by science, invention, and modern technology.

#### MUSIC NO PART OF SCHOOL PROGRAM

In spite of the vision of many leaders, the idea of universal elementary education made slow progress at the beginning. There was not yet a strong enough belief in the value of a curriculum content rich in materials for making intelligent citizens of the new nation, just

emancipated from provincial status, to get such a program introduced into the schools. The curriculum was limited to reading, writing, and some arithmetic. Music had not yet made its appearance in the program of studies. In fact, music formed no part of the school program before the nineteenth century. The school continued to be a sterile institution so far as study of the arts and the culture was concerned. A great opportunity was missed but it was probably inevitable in such times.

#### GREAT PHYSICAL PROGRESS BUT NO RECOGNITION OF MUSIC

After the continent was subdued came a feverish period of building. It was approximately a century of great physical progress but with little educational advance and no recognition of music. Roads were built. Railroad lines were extended. The Erie Canal was constructed. Other phenomena of the period were the invention of the sewing machine, the manufacture of steel, the emergence of cities, the manufacture of rubber, the invention of mechanical harvesters, the unfolding of a great agricultural civilization in the Middle West, the rise of the cotton kingdom based upon slave labor in the South, the development of gold production in the West, the election of Abraham Lincoln as President, and the secession of the Southern States. It was a romantic period in history never before paralleled in any nation on earth.<sup>1</sup>

In all this great development from 1790 to 1860, in which expansion from a colony into a nation occurred and sectional conflict began to develop, schools were all but forgotten. It is true that schools existed and the system was developed and expanded, but nothing happened in education to compare with the marvelous economic and territorial expansion which occurred. There was a physical development of the nation which almost staggers the imagination, but reading, writing, and arithmetic were still the backbone of the curriculum. The arts had not appeared in the program of studies of the elementary school. Even as late as 1860 music was hardly recognized although three decades earlier there had been some agitation for its introduction. Only an occasional school system had permitted singing to be introduced.<sup>2</sup>

#### ECONOMIC DEVELOPMENT BUT LITTLE ATTENTION TO MUSIC

After the War between the States, in the period between 1878 and 1912, came the rapid emergence of the United States as a world power. An economic and social revolution occurred. There were a vigor and

<sup>1</sup> Rugg, Harold. "The Conquest of the Continent," *Culture and Education in America*, pp. 37-53. New York: Harcourt, Brace and Company. 1931.

<sup>2</sup> Rugg, Harold. *American Life and the School Curriculum*, p. 156. Boston: Ginn and Company. 1936.

a tempo in American life that had never before existed in the development of any nation. In all this great economic development unparalleled in all history, the school slept in peace without any really significant adaptation of its curriculum and processes to the spirit and needs of the age. It is true that the curriculum was expanded and new subjects were added. National committees made recommendations. Economy of time was sought by attempted eliminations of so-called obsolete and useless material. Tests were invented. New words came into the vocabulary of education. As for any significant and really fundamental curriculum revision, however, none was accomplished. Education neglected about everything connected with the current affairs of the daily life in which the people engaged. It was an education of words.<sup>3</sup>

The idea that this great industrial civilization which had developed in America should furnish the theme for a significant and worthy core for the whole school curriculum had occurred only to a few far-sighted leaders who were as yet only a voice crying in the wilderness. The place of the arts as a phase of the curriculum was not recognized by enough administrators to cause such subjects as music to receive any but perfunctory attention. Elementary education continued to devote its major energy to reading, spelling, writing, arithmetic, some formal English, historian's history written down in diluted textbooks for elementary-school children, physiology, and similar subjects with teaching based largely upon a narrow textbook-study and class-recitation procedure.<sup>4</sup>

#### FORMAL MUSIC FINALLY INTRODUCED INTO SCHOOLS

Music was found in the curriculum of the elementary schools in a small number of cities around the year 1875, but it was by no means universal at that time. As already mentioned, there had been an agitation for the introduction of music into schools as early as 1830, but in the next thirty years it appeared only occasionally in courses of study. It has been clearly shown that, generally speaking, in this period narrow technique rather than appreciation was sought in the teaching of public-school music.<sup>5</sup> It was a barren subject in all those early years. It was nothing more than formal rote singing of somewhat stereotyped songs, sight reading of music, practicing the scale, and studying musical notation. Music thus consisted almost wholly of mechanical making of sounds in an attempt to express fine thought and beautiful

<sup>3</sup> *Ibid.*, pp. 152-161.

<sup>4</sup> Rugg, Harold. *Culture and Education in America*, pp. 45-46, 53.

<sup>5</sup> *Ibid.*, p. 65.

emotion.<sup>6</sup> At this time the concept of music education as an integral element in the total process of elementary education had not yet arrived.

#### INFLUENCE OF EARLY SINGING SCHOOLS

It seems evident that the roots of public-school music in this country were found in the desire to improve the singing in church services. Music was not encouraged at first by the leaders of public opinion in the colonies. In those stern days anything contributing to the pleasures of life was held in disfavor. There was some singing in the churches of early colonial days but it was poor and cumbersome in character. In fact, it was said to have a crude and barbarous quality. It has been called a dismal accompaniment to public worship. The medley of voices which could be heard on a Sunday morning in church has been characterized as little short of a chaotic confusion of sounds. It is described as hopelessly forlorn in its mournful and lugubrious monotony. By no stretch of imagination could such crude singing be called music. This state of affairs led to the establishment of singing schools, which flourished in the eighteenth century. These schools were found in great numbers throughout the colonies.<sup>7</sup> The singing school was a choir school for both young people and older men and women. It is true that educationally the singing school was a clumsy affair. The teaching was poor and the whole effort was based on a very limited conception of music education. Nevertheless, the people who attended acquired some ability to read music and then became acquainted with a certain amount of choral music. The church was the center of the religious activities and the meager social life in the community. It therefore reached a considerable number of people. Even with its limitation, the singing school probably contributed a good deal to the musical education of the people of that day. It cannot be wholly neglected, therefore, as one of the early foundations of music education in this country.

#### THE BEGINNINGS OF PUBLIC-SCHOOL MUSIC IN AMERICA

An important awakening in music education occurred in the last half of the nineteenth and the early part of the twentieth century. One great leader was largely responsible for this development, and his influence on music education cannot be neglected. He has been called the father of public-school music in America. Lowell Mason came

<sup>6</sup> See in this connection: Parker, Francis W. *Talks on Pedagogics*, p. 289. New York: E. L. Kellogg Company. 1894. (Republished, 1937, by John Day Company, New York.)

<sup>7</sup> Birge, Edward B. *History of Public School Music in the United States*, pp. 2-11. Philadelphia: Theodore Presser Company (Distributors). 1937.

to Boston in 1827 to have charge of the music in three churches. For a number of years he had been an active leader in the singing schools in the South. In Boston he did a good deal with children's music, and his children's choirs attracted considerable attention. They went far to convince the people that it was possible for more than the talented few to learn to sing. When in 1830 William C. Woodbridge began an agitation for the introduction of music into the public schools of Boston, it was demonstrations of the possibilities of singing by children on the part of Lowell Mason that strengthened the conviction of the people in this direction. Mason's children soon began to sing in public concerts and, it is said, they created a sensation. They were not primary-school children, however, but they belonged to the age now called junior-high-school pupils. For a number of years following 1830, music was taught by permission in the schools of Boston on the individual responsibility of teachers and principals. In 1838, however, music was actually made an integral part of the authorized curriculum. It was placed under the direction of Lowell Mason, who served for more than a decade as supervisor of music in the city. The action of the board of education of Boston in establishing public-school music as a part of the curriculum has been called "The Magna Charta of Music Education in America."<sup>8</sup> It represented the beginnings of music education in public schools in this country. It marked the beginning of the breakdown of opposition to music in public schools.

#### PERIOD OF SLOW PROGRESS IN MUSIC EDUCATION

Following the introduction of music into the schools of Boston in 1838 came a period of slow progress in adopting music as a part of the public-school curriculum throughout the country. Before the beginning of the War between the States music had been introduced into a small number of cities, and agitation for its inclusion by a number of influential leaders continued. It was a period of pioneering in music education. The method of the singing school was the procedure used in teaching music. It consisted largely of drill on notes, learning to read music, and practice in unison singing of songs.<sup>9</sup> It has been shown earlier in this chapter that all elementary education at the time consisted largely of drill and memorization of textbook content. Music probably was no worse than the rest of elementary education. History will record, however, that several men did pioneer work of great value in this period in getting music established in public-school systems.

<sup>8</sup> *Ibid.*, pp. 19-56.

<sup>9</sup> *Ibid.*, pp. 57-85.

## DEVELOPMENTS AFTER THE WAR BETWEEN THE STATES

After the War between the States, a great physical development occurred in education. Buildings were constructed, and the system was expanded in many ways. State and private normal schools developed rapidly throughout the country. The Herbartian influence became strong and it placed great emphasis on methodology. The position of superintendent of schools was developed and extended. Supervising principals were appointed and supervisorships were established. Private teaching of music became a profession.<sup>10</sup> In 1876 an organization known as the Music Teachers National Association was founded. Many choral clubs and music societies were established. Music festivals were given all over the country. Symphony orchestras began their development, and regimental and concert bands appeared after the War between the States. Music departments were established in colleges and universities, and conservatories of music were founded. Teachers trained in the new normal schools began to enter the public schools. New textbooks were written and introduced.

In 1870 a public-school music course was compiled and published in the form of a series of textbooks in music. It is said that these books received national recognition and had even an international influence. These books made possible for the first time organized, systematic graded work in music throughout the elementary schools of the country. It became possible for elementary-school teachers to teach music in their own classrooms. Some of them had had training in normal schools, and now textbooks were available for their use. They were, however, poorly prepared and they did not accept the teaching of music as a part of their work. For these reasons, no great success was attained in music by the regular classroom teacher, and special teachers of music still continued to do the greater part of the teaching. Nearly a quarter of a century passed after the close of the War between the States before elementary-school teachers generally taught music to their own classes.<sup>11</sup>

## MUSIC EDUCATION UNAFFECTED BY NEW MUSIC SERIES

The author of the new music series which has been mentioned was Luther W. Mason, and he had for that day an advanced conception of the teaching of music. He had studied both in England and on the continent, where he had come in contact with Pestalozzi. Mason saw the analogy between language and music, and he thought in terms of some of the more modern ideas in the teaching of primary reading. He was, however, too far in advance of his generation, and his ideas did

<sup>10</sup> *Ibid.*, p. 87.

<sup>11</sup> *Ibid.*, pp. 102-113.



not make far-reaching and permanent changes in music education in America.

Music, therefore, went its way clear through the nineteenth century with concentration chiefly on reading music and the study of notation. During approximately the last quarter of the nineteenth century, discussions in music education thus centered around the methodology of music reading. During this period teaching in the field of music was devoted mostly to singing the tones of the scale. Exhibitions of the skill of pupils along this line caused great excitement among people at musical conventions. It must be remembered that these were seventh- and eighth-grade pupils. Music had not yet been extended down into the lower grades. It was said, however, that in spite of this drill and the proficiency attained in this isolated exercise, the ability of the children really to read music was in large measure lacking. Song singing as the basic procedure in the study of music did not receive great emphasis at this time.<sup>12</sup> It was, thus, an unfruitful period in music education.

Institutes and summer schools for instruction in music and music methods were established during these years, and they had considerable influence. They existed largely for the training of teachers to teach music in public schools. A number of notable personalities entered the field of school music teaching. Several new series of music books were published. The child voice received some consideration. There was some tendency toward the breakdown of the formal teaching which had prevailed generally up to this time.

#### RENAISSANCE IN PUBLIC-SCHOOL MUSIC IN AMERICA

The Herbartian pedagogy which came to this country during the last quarter of the nineteenth century remade teaching in the elementary schools. It became the chief subject of study in normal schools, particularly in the Middle West, and it spread into the public schools. Methods of instruction in elementary schools were revolutionized and a "new" psychology developed. The social function of such subjects as history and literature became an important consideration. Classroom technique was greatly changed. The curriculum of the elementary school was revised along more modern lines and in accord with these ideas. Both content and method of teaching were involved in this revision. Education was seen in a far larger conception.<sup>13</sup> More attention was given to the psychology of child development.

<sup>12</sup> *Ibid.*, pp. 127-142.

<sup>13</sup> Cubberley, Ellwood P. *Public Education in the United States*, pp. 316-317. Boston: Houghton Mifflin Company. 1919.

Undoubtedly these developments in education had an effect on the teaching of music both in curriculum-content and classroom procedure. It is quite likely that music educators of the day were not greatly influenced by these developments. Generally speaking, they were not profound students of education. A study of such literature of music education as existed at the time in which these people expressed themselves, as well as that of somewhat later periods, shows clearly that no great change had taken place in the educational thinking of supervisors and directors of public-school music education or in the thinking of those who were teaching music in colleges and universities. It is true, of course, that as early as 1875 in the public schools of Quincy, Massachusetts, Colonel Francis W. Parker saw music education in a new light. Such examples, however, were matters of rare occurrence. As a matter of fact, the history of education records no fundamental change in thinking in music education at that time. As stated, Luther Whiting Mason's books had a tremendously wide usage in their day. They were known in both Germany and Japan and had a rather extensive but temporary influence on teaching in this country. His method, nevertheless, did not become a permanent practice on a nation-wide basis in this country.

#### SONG SINGING AS BASIS FOR LEARNING TO READ MUSIC

Along with the rise of the Herbartian pedagogy in this country had come the child-study movement. It had many fantastic features, but it placed great emphasis upon normal child activities and it carried a far larger conception of music than had prevailed up to that time. Young men went out from the tuition of G. Stanley Hall at Clark University to be professors of education throughout the country and preached a new conception of child development and gave a new vision of teaching practices. Thousands of students attended their classes and then entered public-school teaching and administrative positions. The child-study movement presaged fundamental changes in music education, but these changes did not come as the result of the direct influence of the music educators of the time. The whole spirit of the Herbartian pedagogy and especially that of the child-study movement had a powerful nation-wide effect on all aspects of teaching; and music could not help being modified.

Thus, as a consequence of the new attitude which had come into all education rather than as an outcome of such music education as existed in that period, song singing came back into the schools. It was the result of the gradually changing thought and practice which was developing in regard to teaching. It was recognized that learning to

sing a large repertory of songs would furnish a foundation for learning to read music. It came to be understood, to some degree at least, that exclusive emphasis upon practice on the scale with little singing of songs did not give as good results as could be obtained by founding the teaching of music upon the expressive experiences of song singing. This was, of course, a very fundamental idea, and it later became the very foundation of modern music education. The voluminous writings along this line by the child-study psychologists and the extensive influence of Colonel Parker in the same respect clear down to the beginning of the twentieth century inevitably had some effect in bringing this change in teaching practice in music education as well as in all other phases of elementary education.

#### NEW SONG METHOD FINALLY INTRODUCED

The new child-study psychology and pedagogy which resulted in a "new" education soon found embodiment in several new music series. The one underlying idea of these books more than any other was that of song singing as the basis for music reading. The *Modern Music Series* by Robert Foresman and Eleanor Smith, published in 1898, accorded with the best features of the new psychology which had developed. It represented the best compilation of song literature for children hitherto made. The idea that songs of high quality would contain all the elements necessary for acquiring reading techniques conformed to the best thought of the time in music education and still stands as a sound principle. Several music series were published at about the same time as the *Modern Music Series*, and a large number of children's songs were written. These songs were different from those used in previous decades in the fact that they gave expression to the child's own dominant feelings. At this time the beginnings of the modern idea of music appreciation were first discernible in schoolroom practices. It never attained, however, anything like the conception that prevailed in quite recent times.

Thus, a new idea in public-school music education arose in the minds of a considerable number of people as a result of the intrinsic approach to teaching developed by Parker in Quincy, Herbartian pedagogy with its refined and improved classroom procedures, and the child-study movement, which emphasized among other things children's songs of a type which expressed buoyant and joyous moods and appealed strongly to children's interests. The song method was introduced into public-school music. There was a renaissance in the teaching of music.<sup>14</sup>

<sup>14</sup> Birge, Edward B. *Op. cit.*, pp. 159-160.

## PARTIAL ECLIPSE OF MUSIC AS A MEDIUM OF EDUCATION

Soon after the beginning of the twentieth century a type of thinking and practice known as the scientific study of education became manifest in this country. As already explained, there had been a slight tendency to see music and the other arts in a rather large way as one of the best mediums of education. Now this idea went somewhat into eclipse under the dominance of the new scientific attitude. The emphasis in education was now upon testing, measuring, scale construction, and standards of attainment in the mechanical aspects of education rather than upon significant appreciative and creative processes. There were, of course, exceptions; but this was the general trend in public-school education. It must be said, however, that in the second and third decades of the present century music in public schools experienced its most rapid and full development in the sense of physical expansion. There was a tremendous flowering in this respect in the growth of bands, orchestras, choirs, and similar activities in schools. This material development in music in American schools was notable throughout the world.

Certain pioneer music educators were largely responsible for what occurred at that time in music. It is possible to name here Dykema, Earhart, Giddings, Dann, McConathy, Miessner, and hundreds of their disciples. These people had great enthusiasm and unusual ability to kindle the interests of children. They were able to get children to sing in groups and to take part in instrumental activities. They made a great contribution of a constructive character to music education in America. They were, however, relatively unversed in the philosophy which in recent years has become a large influence in education. The practices in music education which they followed were quite contrary to those which belong to modern progressive education. They believed in drill, and they engaged in intensive musical training of a type which was the direct opposite of that found in present-day schools which base their practices on the ideas of child-centered education. They made their appeal to children's imaginations and their desire to participate in stimulating group activities. Under their practices music did truly function as a social institution. What they did represented an exceedingly important step in the development of music education in this country. Great credit should be accorded them for pioneer developments which helped to pave the way for later improvements in music education.

It is necessary, however, to conclude from all the evidence that even in recent years music education has been defective in certain important particulars as seen in the light of contemporary thought in elementary

education. As late as 1928, Rugg and Shumaker pointed out that music was not taken sufficiently seriously, nor was it well taught.<sup>15</sup> This statement was based upon a wide familiarity with what was happening at the time in the schools of the United States. These two authors went on to state that in the teaching of music at that time too much emphasis was placed upon the mechanical acquisition of ability to read music at sight through formal recognition of the details of musical notation. They criticized the lack of attention to creative experience. Lack of understanding of music and music education on the part of teachers made it necessary to employ special teachers of music and special supervisors. The authors claimed that music was taught under too formal schemes for teaching, which were rigidly followed. "Consequently, interest in artificial pedagogical theories has dominated the organization of music teaching."<sup>16</sup>

In the main, this criticism is correct, but specialists in music education, whether called supervisors or directors or co-ordinators, will always be necessary to aid teachers and to work co-operatively with them in this field. There is no evidence to show that any great renaissance has occurred in music education since Rugg and Shumaker made their pronouncement. With the emphases what they were at that time, appreciation, rhythm, creative music, and similar phases received little recognition so far as the elementary school was concerned. The schools continued with group singing, reading notes, and practicing the scale, and placed little stress on those things which constitute music education in the larger meaning of the term. It seems to be a fact, then, that during this period the arts did go into virtual eclipse in elementary education in the sense here discussed. The flame which was kindled by Parker in Quincy and later in Chicago, where he was head of the Cook County Normal School, and which was nourished under the psychology and pedagogy preached by Hall, burned dimly for a time and even dwindled to a flicker.

#### RECENT PROGRESSIVE INFLUENCES IN EDUCATION

During the years since about 1919, a few leaders in the laboratory schools throughout the country and a number of men and women in a small number of progressive centers of educational endeavor have maintained an interest in the arts and have persistently promoted the idea of their great educational importance. In more recent times, three new influences have arisen to create a new vision of the tremendous

<sup>15</sup> Rugg, Harold, and Shumaker, Ann. *The Child-Centered School*, p. 187. Yonkers, New York: World Book Company. 1928.

<sup>16</sup> *Ibid.*, p. 187.

significance of the arts in education and life and their great value as a medium of education in the elementary school. A social philosophy of education that began to develop in the mind of John Dewey and found exemplification in his laboratory school at the University of Chicago in the last years of the nineteenth and the first years of the twentieth century and in certain progressive schools in later years has profoundly modified educational thinking and school practices in this country. A theory of the educative process which was formulated by William H. Kilpatrick and which had been in the making for two decades emerged fully in the third decade of the present century and had a great influence on educational thought and its concomitant practices. Along with these two developments came the formulation of a curriculum philosophy, by Harold Rugg and Henry C. Morrison, from very different viewpoints but in which the importance of the arts in education was completely recognized. The long-overdue new music education did not, however, immediately come forth from this new philosophy.

Yet there have been two very important outcomes of recent thought in music education. Both have already been mentioned in passing. They are a) some significant developments in creative music and b) the recent phenomenal expansion of musical activities in elementary schools. It seems desirable to give these two aspects of music education further consideration in the rest of this chapter and to attempt to estimate the possibilities for future developments in music education.

#### THE RISE OF CREATIVE WORK IN MUSIC

The rise and development of creative music was one of the significant developments in music education in this country. In the child-centered schools which have been established here and there throughout the states, creative self-expression has been one of the dominant aims of education. The principles of creative education had been implicit in the work of Parker and Dewey in their earliest endeavors. They were ably supported by Kilpatrick, as well as by Rugg, in discussions of the reconstructed theory of the educative process and child-centered education.

It was, however, another student of music and rhythmic education who re-emphasized the fact that in the best days of Greek education music had a broader meaning than has been accorded it in later thinking.<sup>17</sup> Music then included the dance, song, pantomime, rhythmic language, dramatic action, rhythmic bodily movements, and instru-

<sup>17</sup> Coleman, Satis N. *Creative Music for Children*, pp. 3-12. New York: G. P. Putnam's Sons. 1922.

mental sounds. It was broad enough in its meaning to include everything which had a temporal or rhythmic character. That was a great conception. This interpretation was one of the forces which led to the idea of self-expression through music as one of the most important educative influences in the life of the child.<sup>18</sup> The fact was recognized and expressed that all down through the ages music more than any other art has been the medium through which man has best expressed his feelings and emotions.<sup>19</sup> Under this type of thinking music is seen as a great center of integration in elementary education. Creative work, it is held, in the form of making simple instruments by young children furnishes a natural approach to music.

It was Coleman, more than any other person, who in largest measure up to that time demonstrated the possibilities of creative work in music. For a period of years at Lincoln School of Teachers College, Columbia University, she showed what could be done in this field.

#### DIFFERENT PSYCHOLOGY OF LEARNING IN MUSIC

Coleman's work was based upon an understanding of the psychology of the creative act. It was founded also upon a conception of learning which was different from the prevailing thought of the day in many respects. She early discovered the possibility of teaching children to play the piano by ear-imitation without the use of notation. She realized, as have many others, that the child learns to speak his language before he learns to read it. She then naturally concluded that the child could learn to say things with his fingers on the piano keyboard before he studied the symbols which represented the things he thus said in musical sound. The first step for the child seemed to her to be to taste the joy of musical expression by the use of the piano.<sup>20</sup> Coleman's work thus contributed greatly to our comprehension of the philosophy of the new music education.

At Lincoln School under Coleman ways were found to introduce creative phases into all the work in music. At all times the aim was to make music serve the purposes of genuine education for the child. Song was looked upon as the medium for the expression of rhythmic language. Some emotions, it was clearly understood, could not be wholesomely expressed except by singing.<sup>21</sup> Much singing was learned through ear-imitation without notes and as a mode of expression. Coleman cited the remarkable example of a child of seven who was taught a folk song of four phrases by ear-imitation and who immediately with-

<sup>18</sup> *Ibid.*, pp. 32-33.

<sup>19</sup> Rugg, Harold, and Shumaker, Ann. *Op. cit.*, pp. 184-203.

<sup>20</sup> Coleman, Satiş N. *Op. cit.*, pp. 16-17.

<sup>21</sup> *Ibid.*, p. 173.

out the use of notes (of which this pupil had no knowledge) played it on nine different instruments without a single error as to note or rhythm. Other similar cases were described. One of the most significant experiences was the decision to incorporate dancing with every music lesson. This was another recognition of the well-known idea that the foundation of music is rhythm. It was discovered that children had to feel rhythm physically before they could sing or play rhythmically.<sup>22</sup> Thus, body education, rhythmic education, and music education were merged into an organismic entity. This work in creative music was an important feature of the transition which occurred in music education from the earliest times to the contemporary period in this country.

#### PROGRESSIVE ADVANCE IN MUSIC EDUCATION

Music education attained a growth and development in the twentieth century under conditions which were more favorable to the arts than had been the case at any previous time. In theory, at least, and in actual practice in some cases the arts came to be regarded as an essential part of the significant culture materials of childhood education. Perhaps it was necessary for music education to pass through the earlier unproductive phases in order to flower as it did in the twentieth century. It is said that the child-study movement was a large influence in making possible the present-day conception of the place of music in public education. In retrospect, however, music passed through three phases up to the end of the nineteenth century. First, the idea was to teach children to sing as a formal exercise in connection with stereotyped material. Second, it was believed that all children must early gain the power to read music in order to make available to them the treasures of music literature. Third, the child-study movement placed emphasis upon ability to appreciate and enjoy music as the great aim of music education.<sup>23</sup> These objectives represented progressive advance in the conception of music education through the years. They proved that all children could learn to sing and to read music. These were new discoveries in those early days.

#### RECENT ENLARGEMENT OF SCOPE OF MUSIC OFFERINGS

In the last quarter of a century, music, as already mentioned, has had an unprecedented development in the scope and the variety of its offerings. Music appreciation has been seen as more than mere listening lessons. Instrumental music has come into elementary schools in the form of school orchestras and bands. Rhythmic activities are found almost universally now in all well-organized work in music. Singing games and dances are a part of the music program. Instrumental class

<sup>22</sup> *Ibid.*, p. 82.

<sup>23</sup> Birge, Edward B. *Op. cit.*, pp. 163-164.



instruction, using a variety of instruments, is now found frequently in the elementary schools. The idea is not to give individual lessons but to teach ensemble playing. It has been necessary to develop a new procedure adapted to class-group teaching in instrumental playing in which the ability to give instruction on all instruments in sectionwise fashion is required. Class instruction in piano has even been attempted in elementary schools and has required a special type of teaching ability.<sup>24</sup> Creative work of various kinds is now a regular part of the music program in many elementary schools. Since it is now possible to find full-time teachers of instrumental music in elementary schools in many towns and cities, it has become necessary for teachers colleges and other teacher-education institutions to include in their programs preparation of teachers of instrumental music in elementary as well as secondary schools.

#### INFLUENCE OF MUSIC ASSOCIATIONS AND CONFERENCES

State, regional, and national associations and conferences of music educators have had a beneficial influence on music education. The first association for the study of music education in this country was formed in 1869, and it was followed by numerous similar organizations. The Music Teachers National Association has had an influence on the development of music education for a long period of years through studies made by its standing committees, and by reports, addresses, and proceedings. The department of music education of the National Education Association, created in 1884, continued for over half a century. This department published papers and had some influence on music education. The Music Educators National Conference grew out of a meeting of middle western supervisors of music held in 1907 in Keokuk, Iowa. In 1940 it became the music department of the National Education Association. Its present name, which it still retains, was adopted in 1934, and the name of its journal was changed to the *Music Educators Journal*. This journal and the volumes of proceedings of the Conference together with various reports which have been published have been influential in shaping the program of music education and determining its procedures in this country. The membership of the various committees which have made reports and the individuals who have participated in discussions and presented papers include well-known names in the fields of education and music education. Since 1918 the Conference has maintained a National Research Council of Music Education, which has made a number of studies and has issued several reports.

<sup>24</sup> *Ibid.*, pp. 163-209.

## WHAT SHALL BE THE PROGRAM OF MUSIC EDUCATION

Thus has music education passed through various phases in its transition from colonial days in America to the present time. It has been seen as one phase of a development in elementary education. All that has so far been done, however, has failed to accomplish in the elementary schools of this country the re-organization in music education which many forward-looking educators have desired. Music education requires something more than reports and resolutions as statements of a philosophy.

The question now is, What shall be the future of music education? A new music education with greatly changed emphases and different modes of procedure in teaching is implicit in some aspects of Morrison's practice of teaching and his theory of the curriculum, Dewey's social philosophy of education, Kilpatrick's reconstructed theory of the educative process, and Rugg's concept of child-centered and society-centered education with its resultant curriculum philosophy. It has not yet flowered, however, in a new practice of teaching in music education nor in a reconstructed conception of the position and relationship of music in the total curriculum of elementary education. The full emergence of this potential new music education seems to be the next desirable step in music education in this country and in the world.

In order to bring this to pass, there is now a need for a more penetrating analysis than has yet been made, a more effectual application of the new curriculum philosophy, and the courage to break away completely from old conceptions and practices in this field. The fulfillment of this hope seems to many educators to lie in the possibility of designing a new music education out of a body of facts which now exists in attested knowledge about childhood, dynamic principles of learning, intrinsic concepts of curriculum, and functional practices in teaching. All of these constitute a sound educational foundation for music education. This is the need of the moment. The basic facts are now available in many scattered sources. It now is possible as well as highly desirable to formulate out of these sources the philosophy and practice of the new music education as an integral element of the new education which conceives the whole life and program of the school as its curriculum.



## » CHAPTER TWO «

# Prospects for a New Music Education with a World Function

THE PRECEDING CHAPTER traced the beginnings of music education in America, discussed briefly some of its more recent developments, and ended with the idea that potential in certain concepts which are now dominant in a good deal of educational thinking in this country is a new music education. It now seems desirable to pick up some of the threads of the argument where they were dropped in the previous chapter and press forward to a consideration of music education in its world function. It will be necessary to develop somewhat further the essential significance of the potentially emergent music education and its foundation in contemporary thought. First, however, it is desirable, as a background for the discussion, to see music in its true character as a major element in civilization.

### MUSIC AS UNIVERSAL SOCIAL INSTITUTION

Music has been a part of the life of all peoples from the earliest times to our own day. It is not necessary to relate the whole history of music to show how it has always been a major element in civilization. It is not even necessary for our present purpose to inquire into the origin of music among primitive peoples. Early music was connected with the dance, in which all engaged. The dance was a response to the rhythmic tendency found in all people, for it is an inborn and universal characteristic of the nervous system of human beings. When the race was in its infancy, emotional excitement resulted in expressions of joy or some feeling in the form of movement. This later became group movement in rhythmical sequence, and social uniformity resulted. Sound is said to be one of the first means of uniform group action. The beating of two sticks or the regular striking of shields and spears along with the movement of the dancing was one of the earliest forms of music. In such a simple and primitive form music, which

was little more than noise, is seen as a social institution in the fact that it was a form of social co-operation. Forms of worship and superstition among primitive people were centered around their musical instruments. Among certain peoples drum worship developed in early times. Among other peoples given to superstition, bells were supposed to speak. The invention of trumpets and horns came in response to a desire for a signal to be used in warfare. In the earliest experiences with rhythmic dancing and with drums, shouting was undoubtedly an accompaniment. This practice led to the use of the voice in making music. Probably the work song developed in some such manner. Social co-operation is thus again seen in these experiences of primitive man.

In discussions of these facts, it has been pointed out that while some of the ideas were fantastic, they were a definite part of social belief. Thus, even in primitive times these things had the characteristics of social institutions.<sup>1</sup>

#### CULTURE DIFFUSED THROUGH MUSIC

From these primitive beginnings music has evolved all down through the ages as an instrument of social co-operation and has been universal among practically all peoples on earth. Culture has been diffused through music. Making music seems to be an essential part of the mental life of all peoples as one mode of expressing feelings and emotions. Primitive music was crude and unordered but it was nevertheless a means of expressing feeling. It welded people into social groups by the fact that they joined together in expressing their feelings in unison. Thus uniting in song to give common expression to emotion has always brought social solidarity to a group. Music has undoubtedly guided the feeling and the thoughts of human beings for countless ages. The bard of ancient days did a work of great significance in molding and directing the thoughts and emotions of the people by songs which told of heroic exploits or emphasized national pride and aspirations.

Such ideas have been presented in song over and over again to the children of various peoples, and without question these children have shaped their thoughts and feelings along the lines of the sentiments expressed in the music that has been sung. In this manner com-

<sup>1</sup> In this connection, see the two following volumes, which constitute the basis for what is said about music as a social institution:

Judd, Charles H. *The Psychology of Social Institutions*. New York: The Macmillan Company. 1927.

Morrison, Henry C. *The Curriculum of the Common School*. Chicago: The University of Chicago Press. 1940.

mon forms of thought and universal types of action have been stimulated. Thus, music has contributed to the group mind. In some measure, too, the national mind and character have been fashioned by music in the form of song. Group singing has made possible intimate contacts of people in collective groups in social relationships which foster a community of interest by the expression of common ideas in unison. Modes of mental reaction which are the same for all members of the group have been established.

#### INSTITUTIONS AS A MEANS OF SOCIAL CONTROL

Civilization has developed only as people have come into possession of common modes of thought. In this statement it is easy to see how music has been a significant influence in civilization in all past history. The combined effect of all these influences has been gradually to establish common understanding and congeniality among people in some degree of unity in the social pattern. Among all the institutions of society as defined in this chapter, music has been only one of many influences, but it has had a powerful effect and probably ranks next to language in this respect. Music, like language, represents one common way of thinking and expressing feeling and thoughts.

Civilization is a moving, on-going, and changing thing. It is both a product of an evolving society and a control which serves to give it direction. As one of the institutions which constitute the fabric of this civilization, music has a power which is little realized by the average person. Operating with other social institutions and one of the most important of them, its place in civilization is nothing short of a powerful influence in the control and direction of society. Its importance as a curriculum element is thus greatly magnified.

#### NEW PSYCHOLOGY AND PHILOSOPHY OF EDUCATION

Anyone who comprehensively surveys the educational thinking of the last two or three decades in America as revealed in the literature of education is forced into agreement with the statement in the preceding chapter that there is a substantial foundation for a new education. Profound changes in educational thinking have been wrought in the last quarter of a century. There is a great deal in recent educational thought and practice which is quite different from that which prevailed in an earlier period: new concepts of learning have been brought forward and applied to teaching; new interpretations of the nature and place of subject matter have been made and have been given successful trial in schools; the principle of integration has been demonstrated; the social philosophy of education which has been de-

veloped and applied with great success in many places has significant connotations for teaching; and democratic procedures have been introduced into school organization and management. One great overall aim found today in educational thinking is the rebuilding of the culture in order that its inevitable educative effects on children and youth may operate along more desirable lines as it molds youth to its patterns. As a result of this kind of thinking, the whole idea of childhood education has undergone a profound transformation and has resulted in the reconstructed theory of the educative process which has been mentioned.

In a word, in the last quarter of a century the new philosophy of education and a new psychology which had been in process of development for a much longer time came into prominence and became dominant influences in educational thinking. It was these two forces that brought the new conception of learning, the reconstructed theory of education, and the new social viewpoint in education. These profound changes have constituted the new education.

#### NEW MUSIC EDUCATION IN THE MAKING

Implicit in all this thinking but not yet emergent are the concepts of a new music education. There have been for some time clear signs of its impending emergence. An appropriate foundation for a new philosophy and a new practice of music education has existed for a number of years in the form of concepts and generalizations clearly applicable to this field. This fact points unmistakably to an immediate need for a somewhat extensive redesign of practices in this field in order to bring music education into conformity with the better contemporary thinking in education. In fact, some rather extensive changes in music education seem inevitable and unavoidable if facts and contemporary interpretations in education are to be followed to their logical conclusion. They now need only formulation and application in order to put them into immediate effect.

In order to establish the fact that there is a new music education in the making in America, it is desirable at this point to elaborate slightly some of the concepts of this new education which has emerged in the last twenty-five years and which serves as the educational foundation for music education.

#### FOUNDATIONAL CONCEPTS OF THE NEW EDUCATION

One of the most distinctive of the new concepts of education was the rejection of the idea that the subject matter of textbooks learned to mastery as a memory content constitutes education. This philoso-

phy viewed subject matter as something to be created in the process of learning. It conceived the essence of the educative process to consist of the ability to face a real-life situation and deal responsibly with it by study through which is gained the insight necessary successfully to cope with the problem presented by the confronting situation. This was quite different from learning lessons from textbooks and reciting to a teacher — the prevailing practice in schools a generation ago in America.

Another and somewhat different theory of the educative process brought the concept of the learning-unit, and it conceived subject matter not as something itself to be learned but as the experiential material by which units of learning are achieved. This idea, properly interpreted and perhaps reconciled in some respects with the social philosophy already mentioned, has great possibilities in connection with the re-formulation of music education. Under the viewpoint from which the idea of unit-learning emerged, the curriculum of the common school is built out of the institutions of society, and music is conceived in its character as a social institution. This conception of the educative process means many changes in music education but gives it a large place in the curriculum. Music is looked upon as a language. Great emphasis is placed upon appreciation. In all the literature of education, including that of music education, no interpretation of the meaning of appreciation and its place in the educative process rises to as high a level as the interpretation conceived under this viewpoint. This idea alone, if carried to its fulfillment in school practice, would very nearly regenerate music education. Probably nowhere, certainly in no widespread sense, does the teaching of music appreciation measure up to this great conception.

The concept of the child-centered and society-centered school came forward in the last quarter of a century. This idea alone could revolutionize the practice of music education. The thought of the child as living and learning under lifelike situations in a school conceived as a social community and the idea of musical living as an integral part of the child's life contain a principle which ought to transform practice in music education. Clearly implicit in the program of the child-centered school are two ideas: a) the curriculum designed out of the culture; and b) music education as an essential activity in this curriculum rather than as a separate subject to be taught in isolation. These ideas have power to work a great change in practices in the field of music education.

In the last quarter of a century, a group of resolute and scientifically minded people in educational psychology have been exploring that

field creatively along the line of a new thought. As a result, the new organismic psychology has taken form and is now accepted by a good many progressive-minded educators. The principles of organismic psychology imply a new type of repetitive learning which has not yet gained a place in music education. The active integrated response in learning as a concept of child-centered education is given support under this new psychology. The theory of learning implicit in organismic psychology has a direct bearing on music education and, if applied to that field, would require some very fundamental changes in teaching.

The doctrine of integration, and the doctrine of interaction as the essential element of the democratic process, have profoundly affected American educational thinking so far as the frontier thinkers are concerned. These ideas have great possibilities for music education. The concepts of curriculum that grow out of the idea of interaction could in themselves reconstruct music education. The concepts of democracy and the curriculum discussed in a recent yearbook of a national society have a profound significance for music education and, if applied to that field, would have a revolutionary effect. If the principles set forth in several recent volumes on curriculum development were applied to present-day education, it would be considerably reconstructed. Recent thinking which reviews the significant facts about child development and relates them to the curriculum constitutes an important and impressive part of the educational foundations of a re-formed music education.

In the last two decades the importance of creative self-expression as a part of the educative process has been recognized. Unfortunately, the idea has not been as extensively applied in school practice as seems desirable on educational grounds. It is now widely believed that creative self-expression leads to the fulfillment of personality in the child. Appreciation is also attained through creative expression. Many leaders of thought have now caught the meaning of the creative idea in its wider application. The response to this concept is seen in many significant changes in contemporary school practices. Already new designs for American life are being created. The master design for a civilization of abundance, tolerance, and beauty has been visioned.

One proposal for an immediate blueprint of a new world order based upon democracy and humanitarian principles implies the creative approach in the reconstruction of civilization in the interests of a permanent peace of abundance and social welfare and security for all people. That idea inevitably will carry as a consequence a large reconstruction of education throughout the world. In this design of



a new world order one constructive thinker has specifically pointed out the lack of design for labor and education. Under the resurgent creative impulse which is bound to emerge in the postwar peace economy and extend to the reconstruction of American life, creative aspects of education are sure to receive far greater emphasis than at any time in the past. Rebuilding music education in terms of this greater emphasis on the creative side of all education will constitute one phase of the redesign of life in America in this period. As such, it assumes immense importance.

There has been an accumulation of ideas of this kind for a considerable number of years, and it seems that the time has arrived when this new thinking ought to have a more positive effect on school practices than is now in evidence. In fact, these examples of foundational material for music education serve to re-emphasize the fact that hidden in the literature of education and in the minds of frontier thinkers is a foundational philosophy of a revised music education. No one familiar with contemporary music education could study this current dynamic literature without realizing that reconstruction in music education has been long overdue in this country. It is the purpose here only to sketch ideas in broad outline. All that is said in this respect will be further discussed and adequately documented in later chapters.

In writing this volume, many ideas in education have been passed in review and considered in relation to their appropriateness as structural members in the design of program and practices of teaching. By such a proceeding, creative originality had to be used in combining these concepts into a basic educational philosophy which would be suitable as a foundation for curriculum and teaching in music education. A critical attitude had to be assumed. The manner of joining numerous concepts to make a new configuration had to be originated by creative and critical study.

#### CONCEPT OF DESIGN APPLIED TO MUSIC EDUCATION

The purposes chosen as the ultimate ends in large measure determined what ideas should constitute the elements which should enter into the design, for the character of the superstructure as visioned in advance naturally determined the nature of the design. The writing of this volume followed the same type of planning as would be used in designing a cathedral. The architect would have in mind at all times the purpose of the completed structure and would keep before his vision the final edifice which he was seeking to put on paper in the form of a blueprint. In the same manner the purpose of education and the character of the learning and teaching processes must deter-

mine the elements or materials which shall enter into the design of the final structure of childhood education: namely, the type of living which is foreseen for the child. The philosophy and practice in music education presented in this volume have been designed and built upon such a foundation.

Many viewpoints have contributed to our thought. Therefore, the volume represents an integration of numerous facts, theories, principles, and philosophies into a theory of the educative process which selects elements from many sources and blends them into a new organic unity. This new totality of educational thought which is thereby created is thus constituted of parts previously existing under their own individual organization but now combined to form a new configuration. This process of selecting and uniting and combining aspects of thinking in education from many diverse sources into a consistent whole and founding upon the resulting union a new entity of theory and practice in a special field of education is the original contribution of the book. A new structure of thought and practice is thus designed and erected. It is a redesign in music education. It is the natural and inevitable outcome of the educational foundation which itself grows out of the fusion of many ideas into a new and consistent basic theory of educational practice. Thus is the meaning of the reconstructed theory and practice in music education interpreted and its sources indicated.

It seems certain that music will have an important part to play in the period following the present tragedy of world war. Peace eventually will come. Then will follow a period of readjustment and rehabilitation throughout the world. That will happen particularly in the nations which have been at war, but it will also occur in those countries which have been overrun and enslaved. Even in America the social order will be reconstructed along fundamental lines after peace has been achieved. The postwar period will be an epoch in world history and may last several decades before complete reconstruction is accomplished. It is necessary for us to win the peace; and a type of music education different from anything that has existed in the past will be needed in aiding to achieve the developments in civilization which are essential to the highest welfare of mankind.

#### MUSIC AS A WORLD-WIDE INFLUENCE

It is now desirable to speak in specific terms and to indicate what should be done in music education in order to serve the new purposes in this period of world reconstruction. The needs of children throughout the world will determine what should be the character of music

education in this era. There is a need for the rehabilitation of the lives of thousands and perhaps millions of children in the countries involved in this titanic struggle. It is impossible to tell the story here in detail. It is known that great numbers of children throughout the stricken lands have witnessed indescribable horrors. They have endured starvation and suffered other physical hardships from which it will be next to impossible for them to recover. Enormous death rates have prevailed among children in some areas by disregard of standards of hygiene and nutrition. Children have been torn ruthlessly from their parents' arms and sent to distant places to work as slaves under conditions of the severest hardship. Their minds have been poisoned with an attempted re-education in false doctrines of life. In addition to shattered nerves and depleted bodies, the mental health of children has been destroyed. Haggard faces, saddened eyes, and emaciated bodies stand as mute testimony of the burdens these children have endured. In a word, childhood has been physically and emotionally and mentally demoralized as a result of this conflict in all the war-ridden countries of Europe and Asia.

American children have suffered far less than those of Europe and Asia. In times of war, however, with its depressed atmosphere and its talk of death and killings, children are bound to be affected. A spirit of sadism has prevailed in this war, and descriptions of atrocities inflicted upon prisoners and civilians cannot fail to reach the ears of children. Fathers and brothers, and even sisters, of children have served in the zones of conflict and, as a result, worry and anxiety have been brought into thousands of American homes. In a word, war on such a gigantic scale and world-wide in its proportions, with the whole nation geared to its prosecution in building instruments of death and destruction, is bound to have a harmful effect on childhood. Juvenile delinquency has increased. Absence of parents from home to serve in some capacity in the war effort has left children without sufficient parental support and guidance. Sheer neglect has been the lot of many of them. As a result of these conditions, the part of the home in childhood education and character building has been unfulfilled during these recent years. Children have thus suffered almost irreparable injury by the neglect made necessary even in this country in the prosecution of the war on the home front. The re-education of children throughout the world and the rebuilding of their lives in winning the peace are imperatives of postwar reconstruction. If these are forgotten or neglected, America and the world will suffer for generations to come for its disregard of one of its greatest problems. The children of today must be re-educated for a culture of peace and democracy.

Music education is capable of making a great contribution to the new civilization which will emerge throughout the world. Even now preservation of childhood and the restoration of children to normal and wholesome thinking and feeling on a world-wide basis is one of the first problems to which attention must be given. That will be an investment in the future of civilization throughout the world. This task will require a decade or two for its complete accomplishment. If music is to perform its important function in the process of world-rehabilitation of childhood, it must be extensively reconstructed in spirit and content. Children need to sing songs that are joyous and inspiring, songs reminiscent of great deeds of worthy national heroes, songs of allegiance to country, folk songs that relate great national traditions, songs that lift the mind and heart of childhood to higher spiritual levels, songs that bring forgetfulness of war and its horrors, songs that speak of a future filled with happy and courageous achievement in the worthy things of life, songs of reverent religion and true patriotism, songs that express appreciation of other peoples and bring insight into their manner of life and their feelings. American children should know and sing songs of all the Americas and the great songs of other nations. The vital and enduring music of all lands and all peoples should be sung in our schools and should bring an understanding of the struggles and achievements of those nations. Children should know something of the history and life of the people whose songs they sing in school, in order that they may better appreciate the songs. Very often it is a background of knowledge and understanding or some special ability that makes possible appreciation in music.

In these respects are a new spirit and content in music needed to fulfill new needs. Under this conception music is seen in its world-wide influence in the lives of children wherever they live. Its scope needs to be extended to include this world conception. It will have a strong influence in bringing an understanding of other cultures. Music in schools needs to be redirected to this new and greater purpose in the postwar world. At the same time, music can retain and re-emphasize all its former worthy values. The addition of these new aims to serve these new ends requires that music education be invested with a considerably reconstructed content. At a later point, a whole chapter is devoted to a discussion of the kind of music required in a modern democratic society, and special applications are made to a postwar era. Music for American children will be stressed, but its world-wide values and influence will be emphasized. Without doubt, what is said about music for us in this country with some adaptations will apply about equally well to needs in other nations.

## NEW ERA IN MUSICAL CULTURE IN AMERICA

America today stands on the verge of a new era in musical culture. Conditions in foreign countries have discouraged all forms of art. Great musicians in large numbers have flocked to America as a place of refuge where they can carry on their work with a freedom not accorded to them in Europe. They have come as exiles from many lands across the seas. Many, if not all, of them will make their permanent homes in this country. Roy Harris has pointed out that America has grown up in exactly the same cycle of development as was found in Germany and Russia, which produced two of the greatest musical cultures in the modern world. America first imported its music and musicians. It then developed musicians of its own who had great power to interpret music of other lands. It is now entering the third period of the cycle and is developing its own great composers, equal to any in foreign lands.<sup>2</sup> Serge Koussevitsky is reported to have said on his return from a recent European sojourn that American composers are now better artists than those of Europe. With the greater part of the world's greatest musical artists now gathered on our shores, America is likely to become, like the Italy and Germany of early days, the world center for a great upsurge of artistic creation and expression beyond anything yet seen in the world. There will be a new world of music in this country unlike anything that has existed in the past.

## MUSIC AS A FORCE IN REBUILDING CIVILIZATION

A recent report reiterates and re-emphasizes the fact that when peace again comes to the world, education will be one of the most important forces in rebuilding civilization. Man's institutions and many of the products of his culture have suffered great damage. Education has been perverted in many countries of the world. The rebuilding of social institutions and the culture as well as reconstruction in education will constitute critical problems to which immediate attention must be given.<sup>3</sup> Universal education, it is reiterated, is an absolute necessity throughout the world. At the Harpers Ferry meeting of the International Education Assembly, the need for co-operation among all the nations of the world in building permanent peace and security for all people was stressed. Improvement in the social welfare of all people was emphasized. Sensitiveness to the responsibility of education to the postwar world was evident at the meeting on the part of edu-

<sup>2</sup> Beard, Charles A. and Mary R. *America in Mid-Passage*, pp. 759-760. New York: The Macmillan Company. 1940.

<sup>3</sup> Kefauver, Grayson N. (Chairman, International Education Assembly). *Education for International Security*, p. 5. Stanford University, California: Stanford University Press. 1943.

cators from all parts of the world. The necessity of co-operation by all nations in rebuilding the world was recognized by all members of the Assembly.<sup>4</sup>

The conviction was apparent that all the nations of the world must reconstruct their educational programs. It was declared, "Education everywhere was far short of adequacy in the prewar period. New social conditions and new educational needs will increase these inadequacies in the postwar world."<sup>5</sup> The need for emphasis on moral and spiritual reconstruction in the postwar world was declared to have special importance in the reconstruction of the nations involved in the war. It was recommended that new teaching materials be introduced into the schools and that new educational policies and practices be established. World citizenship was conceived to be one of the most significant aims to be achieved. It was considered to mean a "general attitude of goodwill and international understanding."<sup>6</sup> It was recommended that the curriculum be examined and that the teaching of world citizenship should permeate all its materials and activities. This would require for one thing, it was declared, the broadest possible teaching of the arts "as a means of developing human relationships and international understanding and of stabilizing basic values."<sup>7</sup> This was a significant recognition of the value of the arts in education.

Music is one of the arts. Music of all nations used in a variety of ways in the elementary schools is capable of being a powerful influence in advancing these aims throughout the world. This again emphasizes the need effectively to reconstruct today's music education in order that it may play its part in enabling education to discharge its responsibility to the world.

In view of all these facts, this is the moment to make some significant alterations in music education in American public schools adequate to our genius as the greatest musical nation on earth. The necessities of world reconstruction and rehabilitation require the immediate development of this cultural resource not only for America's children but for children throughout the world. Music education has a responsibility to America and to the world at peace. It must perform its important service as an educative and reconstructive influence in the lives of children throughout the world in one of the most critical periods in all history. This is the purpose of today's music education. Music thus assumes the character of a major element in civilization. In this clearer vision it appears with a world function to perform in aiding in the rebuilding of civilization.

<sup>4</sup> *Ibid.*, pp. 5-9.

<sup>5</sup> *Ibid.*, p. 17.

<sup>6</sup> *Ibid.*, p. 26.

<sup>7</sup> *Ibid.*, p. 27.

## THE PRE-EMINENT PLACE OF MUSIC IN EDUCATION

In conclusion, three ideas now emerge: first, social institutions as constituting the fabric of civilization; second, music as social institution, and therefore a major element in civilization; third, the concept of the new music education and its world function. These ideas give music a pre-eminent place in the program of elementary education. Its position and relationships in civilization and culture are now seen as matters of supreme importance to the classroom teacher as well as to supervisors of music education and administrators of education. Music is a vital and necessary part of the common education of all people. The welfare of society demands that it be taught to all people within the range of their varying abilities. It must occupy a far larger place than ever in the past in elementary education. Every classroom teacher, every special teacher of music, every supervisor of music education should accept his part of the responsibility of teaching or supervising music in the light of an understanding of its important place in the curriculum of general education. All should realize that they are engaged in the great task of building personality in the oncoming generation of citizens by bringing them into possession, so far as each is capable, of one of the great institutions of society which itself is a foundational element in civilization. They should all feel that they are contributors to human evolution in the world.



## Part II. Foundations for a New Music Education







### » CHAPTER THREE «

## Child Development and Learning in Relation to Music Education

IN DISCUSSING any phase of elementary education, two aspects of childhood need special consideration. They are a) children's spontaneous activities and b) children's modes of learning. They are closely related. From these significant concepts in child development emerge basic principles which are foundational in all education. They apply with equal force to music education.

#### SIGNIFICANCE OF CHILD ACTIVITY FOR MUSIC EDUCATION

The child is a living and growing unity. His life-growth processes are, therefore, unitary in character. He responds with his whole organism. The most obvious characteristic of childhood is a powerful impulse to vocalize, which leads the child to use language at the rate of from ten to twenty thousand words a day in giving voice to the meanings that press so urgently within him for expression. He is correspondingly active in other ways. He indulges in unceasing activity for ten or twelve hours a day in running, jumping, throwing, climbing, digging, pulling, pounding, gesturing, mimicking, constructing, singing, drawing, creating, and doing many other things which consume his existence in his early years. The rate of the child's activity varies rhythmically throughout the day. There are periods of great intensity followed by times when activity slows down almost to cessation, only to speed up again in a few moments to another high point of acceleration. The child's mental processes keep pace with his physical activity. The enormous amount of talking that the child does is the means by which speech as a language art is acquired. The same huge amount of repetition which occurs in the conversation that goes on in his presence is also the method by which the child learns to understand the meaning coming to him through language symbols — in this case, spoken words. The rate of speech-activity in children often runs as high as eighty

words a minute. To sit still and refrain from talking is the most difficult and exhausting thing in a child's life. It is more difficult for a child not to act than it is to act.

It is almost impossible for an adult to comprehend the immense amount of activity characteristic of a child in a single day. If some adult could pattern a twelve-hour period exactly after that of a healthy and active child and run and jump for hours at a time, climb a dozen trees and fences, do somersaulting a score of times, throw stones and balls energetically and vigorously for two hours, and talk with great animation at the rate of a thousand words an hour all day, he would realize the degree of child activity. It is almost unbelievable that a child can indulge in so much activity in a single day. Few mature men and women could maintain the pace of a six-year-old for more than a few minutes. Most adults would be exhausted in two hours. Yet at night after a day of such activity, a child is only comfortably tired.

The early years of childhood are a great experience-getting period. It has been claimed that the child learns more new things during the first five years than he does during all the rest of his life. These years are a period of rapid acquisition of ideas and a time for getting experiences which build his personality. Both the acquisitive and the expressive sides of child nature are controlling forces in the child organism at this time in his life. The child is both sensitive and receptive at this age, and he hungers for sights and sounds. He is under impulsion to touch and handle everything he sees. During these years of rapid acquisition of ideas and experiences, the child acquires his modes of expression for his ideas. Speech is a form of self-expression. When the nature of child activity is once understood, it is one of the most challenging of all the physically observable facts in child life.

#### GUIDANCE OF CHILD ACTIVITY FOR MUSIC EDUCATION

What shall be done with this enormous amount of activity of all kinds in respect to music education? One thing is certain: it must be guided to educative ends here as in other fields. Guidance of childhood activity and not suppression is a basic principle of childhood education. A child's powerful impulse to expression must result in ten times the amount of talking and singing that the old school permitted. These two activities better than any others represent an outlet for this impelling and irresistible force within the child represented by the impulse to expression. It is a fact, also, that the child's sense and motor activities of the early years are suffused with an emotional tone which is very significant for music education.

In all his early years, the child has an exceedingly strong tendency to imitation. He has a keen ear for the language he hears, and he often takes a word into his own vocabulary and speaks it with understanding of its meaning after hearing it on only one or two occasions. Recently, for example, a second-grade pupil used the word "maneuvers" in talking, wrote it correctly, and explained that it meant "moving about." This was a perfectly correct definition for her at her age. She had come across the word in her reading, and it had been used in conversation in a way that conveyed its meaning to her and gave her its correct pronunciation. Children pick up words in this manner by imitation. They experience keen delight in uttering them in their own speech. The child of this age adds new words to his vocabulary with a zest and delight unknown to adults. It should be said that the child will pick up language forms after one or two hearings and make them permanent parts of his own speech only when they are connected with things or ideas in which he is deeply interested. Best learning occurs only under the stimulus of the white heat of genuine interest.

In like manner, children quickly and purely by imitation catch melodies which they hear others sing, and they sing them correctly with no practice. In the same way, too, they quickly catch the words of appropriate songs and can be heard humming them to themselves. Ears quickly catch the words and the tunes, and the powerful impulse to expression coupled with the strong tendency to imitativeness enables them to sing several words of a song in correct tune after hearing it one or two times. These childish impulses offer a golden opportunity for learning singing as a form of expression. The great tendency to rhythm which is also a predominant characteristic of the child at this age contributes powerfully to readiness for learning to sing. In a word, these impulses within the child, if appropriately guided, furnish the teacher an opportunity in music, as also in language in general, which can hardly be surpassed in any respect.

It is postulated here that the joyous singing of songs by children, accompanied by dancing and pantomime as well as spontaneous rhythmic movements, has an educative value far beyond what even most music educators have realized. Singing gives release to those powerful forces and impulses to expression regnant within the child; and responding to these tendencies and getting the experiences which they involve is true education in the case of young children.

#### MUSIC LEARNED IN THE SAME MANNER AS LANGUAGE

It cannot be stressed too often that music is a form of expression. It is called a language art. This term applies especially to singing

and instrumental music. There is every reason to believe that on the expressional side music can best be learned by exactly the same procedures as are most appropriate for other learning in language arts. In the early years, then, singing and instrumental playing will be learned by the child both by a great deal of experience in hearing others sing and play and by picking up this mode of expression by actual use of it as a way of expressing his own feelings and ideas under the stimulus of deep interest. There must be, of course, teacher guidance for most effective learning. In this manner, that great impulse to expression within the child may be capitalized in learning expression through music as well as by the spoken word in language. The child's learning in music will be greatly reinforced if his strong tendency to rhythmic movement is also capitalized in the teaching procedure.

It is imperative in music education that those types of songs be used for singing which are suitable for the expression of the feelings and emotions of normal young children. The songs which are sung to them must have the same character. Very young children, if encouraged, make little songs of their own which can be sung by individual pupils or by the class. Here again the teacher may take advantage of the child's strong impulse to expression. Children improvise melodies which they enjoy singing to others. In this type of experience music is seen as a language for the expression not only of feelings and emotions but for putting into actual words to be sung many childish ideas. Further consideration of this problem is reserved for chapters dealing with the music program in the elementary schools. There an effort will be made to translate basic principles in education into an appropriate teaching practice in music education.

#### TALKING AND SINGING EDUCATIVE ACTS FOR THE CHILD

What is the most educative thing that a child of six can do? It is a pertinent question at this point. It may now be categorically answered. The most educative things for such a child are: to talk, to be talked to by an intelligent parent or teacher, to sing, to be sung to a great deal by parents or teachers, to make sounds on instruments, to hear appropriate instrumental music on radio and phonograph, to draw, to dance, to play, to get experiences with things, to associate with other children in co-operative group living, and to be physically active in numerous ways along these lines. It is clear from these facts that music has a very large place in childhood education. Almost every child can learn to sing if he is properly taught at this age. Those children who do not have music as a part of their early educative experiences probably miss something of incalculable value which can never be replaced.

#### SUMMARY STATEMENT CONCERNING ACTIVITY CONCEPT

The implications of what has been said so far in this chapter may now be summarized in a statement which will further interpret the meaning of activity in child life and show its significance for music education in a more explicit manner than has been done up to this point. The following restatement and conclusions seem to be amply justified:

(1) The child's method of learning to talk and to understand the spoken language which he hears is a typical instance of language-arts learning. As such, it has a distinct application in music education, for music is also a language art. That is a supremely important consideration. It indicates the nature of learning in the language-arts aspects of music education. In order to be effective in accomplishing the desired objective in music, teaching method must be based upon this principle whenever it is a question of language-arts learning.

(2) It should be noted that the child's manner of acquiring the ability to talk is based upon a direct-learning process. There is no preliminary study of grammar, and there are no lessons to be learned before the child can talk. Actual experience in using language from the beginning is the medium through which power to express meaning through speech is gained. It is an intrinsic or functional approach to learning. In a word, when maturation in the child has reached the point that talking is possible and he has something to say, he immediately begins to practice talking without preliminary instruction of any kind. In exactly the same manner, singing or playing an instrument may be learned by this direct-learning intrinsic practice found in learning to talk.

(3) The amount of practice necessary in this kind of language-arts learning reaches almost colossal proportions when one considers the number of words that a child uses in a month; but this is the only means by which control over language can be gained. The child talks incessantly and uses words over and over again in many different connections. Rarely, however, is a word used more than once in exactly the same situation, and there is good reason to think that it is impossible to have even a single repetition under identical conditions. Thus, the mere count of the number of words is important, for it shows the immense amount of repetition used in this phase of language-arts learning. As close an approach to this large amount of expressional practice as possible is necessary in learning to sing or in learning to interpret the meaning of musical symbols in order to express them in song. Only by conforming to this principle can best results be secured in the language-arts phases in music education. Extensive intrinsic practice in

actual singing and playing far beyond anything now contemplated with no preliminary teaching of the underlying theory or grammar must be the basis for learning in these aspects of music education.

(4) The child's learning both in apprehending the speech of others and in his own talking occurs under powerful social motivation. He is consumed with the desire to talk in order to express what he has to say in making known his wants. Equally strongly, he desires to understand what is being said by the people with whom he is associated. Under this powerful motive coming from his social environment, learning takes place rapidly and with great effectiveness. The child's social adjustment advances by means of his learning to talk and to understand what is said to him by other people. To as great an extent as possible, this same strong motive must prevail in learning to sing to express meaning as well as in doing the same thing with musical instruments. This would imply a great deal of audience singing and playing in which the desire to express meaning is the dominating purpose of the child. Participating in many pupil-planned enterprises in which the motive is the expression of some meaning well-understood by the child furnishes a most desirable kind of socially motivated intrinsic practice in singing and playing.<sup>1</sup>

(5) Finally, it is reiterated, learning emerges from experience, and that is the only way it does come. The child's activity takes him into the experiences from which he learns. It is not the mere number of words which a child uses that is most important in this connection. It is a most interesting phenomenon, and it shows the amount of experience in using language to express meaning that is required for effective learning in this field. Ability to express meaning with words in talking or in singing or in making sounds on instruments with complete and non-focal command of the means of expression can be learned only by approximating as closely as possible the immense amount of intrinsic experience found in the case of the child learning to talk in the early years of his life.

The reader who has followed the argument of this chapter to this point will realize that music must occupy a far larger place than it does at the present time in early-childhood education. Perhaps the Greeks

<sup>1</sup> For a further discussion of the significance of activity in child life, especially the extent and meaning of speech activity in children, and for confirmation of the statements so far made in this chapter, see:

Bell, Sanford. "The Significance of Activity in Child Life," *The Independent*, pp. 911-914. April 16, 1903. New York: The Independent.

Nice, Margaret M. "Concerning All Day Conversations," *The Pedagogical Seminary*, 27:166-177. June, 1920. Worcester, Massachusetts: Florence Chandler, Clark University, publisher. (Also bibliography of other similar studies attached to this article.)

were not so far wrong in according a broad interpretation to music and in making it as thus conceived such an important element in education. This more inclusive meaning of music needs to be brought into modern education. It seems clear that merely learning to sing and to play an instrument with technical correctness acquired by formal methods of teaching is not a sufficiently broad conception of music for today's schools.

#### LEARNING AND ITS APPLICATIONS IN MUSIC EDUCATION

It is essential to have an intelligible conception of the learning processes of children which is capable of being turned to use in designing teaching practices in music education. There are many different theories of learning and many conflicting results of research. It is not possible or desirable to review all these studies in this chapter. It is important, however, to declare a point of view in this connection and to make the best possible selection of a foundation upon which to build principles and practices of music education. Certain concepts of learning which have been brought forward in the last three decades are basic in sound thinking. One particular viewpoint that has met with rather wide acceptance in this country seems best to fit all the needs of the present situation, and it is selected as the foundation for the discussion which follows in the later chapters of this book. It is an integration of two statements of the matter representing two viewpoints.

According to one conception, learning always manifests itself in a new ability, an added skill, or a new attitude.<sup>2</sup> This seems to express the matter in very simple and understandable language. Attitudes are always mental reactions which take the form of understanding or appreciation. Thus, it can be said that learning results in an ability or an increase in skill or an understanding or an appreciation. Understanding always involves reflection on experience. Sometimes the term insight is used with the same meaning. Generalizations of experience come out of insights and understandings. Appreciation involves acceptance of values or recognition of worth. Sensing of beauty and accepting it as such constitutes appreciation. These outcomes of learning are the objectives of teaching. They are the goals toward which the educative process is pointed.

Another way to explain the nature of learning is to state that it has two aspects. One is a new-found way of dealing with a situation. This implies that the individual learns from experience. The other side of

<sup>2</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), p. 17. Chicago: The University of Chicago Press. 1931.



learning consists of changes within the individual which come as the result of learning.<sup>3</sup> It connotes a new ability developed or a new insight or an appreciation. Learning manifests itself in three ways: a new meaning; a new like or dislike; a pertinent skill. These are just about the same as a new insight gained into some principle or situation; a new appreciation attained; a new ability acquired. According to Morrison's viewpoint, skill means greater facility in connection with some ability. A child, for example, may learn to add. He thus acquires an ability. When he can add more rapidly and with more accuracy, he has acquired greater skill in adding. The test of learning is the way in which all things work out in the rest of subsequent life.<sup>4</sup> When genuine learning has once occurred, it is never lost by a fading-out process. Real learning becomes a structural change in personality. That is why genuine learning is a permanent acquisition and is used habitually by the individual in his life activities.

It is often said that learning takes place through a sequence of learning-units selected in advance for the purpose of generating desired learnings which have been previously chosen. Some people think in terms of a map of values to be attained as the outcomes of teaching and learning. It is these which the teacher will have in mind as a guide in leading the pupil forward to the best possible value-results. The concept of the center of interest as something that takes in the total life experience of the child is a significant addition to the idea of learning as it has developed in the last twenty years.<sup>5</sup>

These are the concepts of the two viewpoints concerning learning to which reference has been made in this connection. They are not inconsistent concepts of learning. Reconciled and integrated into a basic theory of learning, they have a clear application to music education. Both the learning-unit and the value-to-be-sought as a result of teaching may be considered to represent desirable goals of teaching. The center of interest may have a learning-unit as its core, which may consist of an insight or ability or appreciation, and constitute the objective of learning. In their application in this and later chapters, these concepts of learning are in some respects reinterpreted and in some

<sup>3</sup> Kilpatrick, William H. *A Reconstructed Theory of the Educative Process*, pp. 29-30. New York: Bureau of Publications, Teachers College, Columbia University. 1935.

<sup>4</sup> *Ibid.*, p. 29.

<sup>5</sup> For a more complete statement of these ideas, see:

Morrison, Henry C. *Op. cit.*, pp. 23-27.

Kilpatrick, William H. *Remaking the Curriculum*, pp. 96-97. New York: Newson and Company. 1936.

Rugg, Harold, and Shumaker, Ann. *The Child-Centered School*, pp. 98-111. Yonkers, New York: World Book Company. 1928.

measure modified from the original meaning given them. Thus a somewhat new configuration is created.

The learning-unit is both the subjective change within the pupil in the form of a new attitude, a new ability, or a new appreciation, and also the objective concept or art or value which represents what is learned.<sup>6</sup> Thus, learning has both an internal and an external aspect. The learning itself is internal, and the thing learned is the external feature. Restating for greater clearness, the learning-unit is the external thing that is learned, which may be an art to be acquired, and also the structural change in personality that occurs in the individual. The art of singing and the ability to sing represent respectively the objective, or external, phase and the internal, or subjective, aspect of the unit. In achieving this unit, a modified behavior pattern is established, and that is a permanent accretion to personality: namely, the ability to sing.

The learning-unit and its assimilative material, which is sometimes called subject matter, are two very different things. The learning-unit is least of all a body of subject matter to be acquired as a mere memory content. Subject matter is all the experiences in which the pupil engages and out of which the achievement of the learning-unit is attained. Learning, it is reiterated, arises out of experience. It is not the subject matter or the experience which is learned. Subject matter cannot be learned except in the sense that statements found in text and reference books may be memorized and reproduced, or re-cited. That, however, is not learning. It has been said, "A valid content of the school program, that is to say, the curriculum, must be expressed in terms of the attitudes, abilities, and skills which it is desired to establish."<sup>7</sup> Study is conceived to be a means to educational self-dependence. When he has acquired self-dependence in study, the pupil has the inclination to manage situations by study to the extent needed and to apply study to whatever situations he encounters.<sup>8</sup> Subject matter is to be created in the process of study and learning and not set out in advance to be memorized in the hope that such knowledge may find application at some later time in life. The pupil creates whatever subject matter he needs as he studies some situation for the purpose of understanding it and managing it in some desired manner.

The learning-unit is not something which is found only in school-rooms. It has a very significant application wherever learning is a de-

<sup>6</sup> Morrison, Henry C. *Op. cit.*, pp. 23-24.

<sup>7</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (First Edition), p. 30. Chicago: The University of Chicago Press. 1926.

<sup>8</sup> Morrison, Henry C. *Op. cit.*, pp. 170-172.

sirable objective. It has a far wider significance in life outside of school than it has for subject-matter conning inside the walls of schoolhouses. There are many things which, when learned, enable life to go on more richly and better in every way. Some of them are outgrowths of school subject matter as traditionally conceived, and others come from life experiences apart from schools as now operated. It may be said with all confidence that all those things which, when learned, contribute to the richness and fullness of life for the child in his everyday living in the immediate present constitute matters of supreme importance for school learning. All such things are legitimately a part of the curriculum. It is that concept which makes the whole life of the school as well as the program of studies a part of the curriculum. In fact, it makes all the experiences of life a part of the curriculum of childhood education.

In these statements is seen the utter inadequacy of considering only textbook content as the curriculum. This does not in any way depreciate the value of textbooks in education; it points the need for even more textbooks. The curriculum, then, is everything that the child does and thinks from which he learns and thereby modifies his behavior in the world in the way of getting on better in desirable ways beneficial to himself and conducive to making the world a better place in which to live.

#### SIGNIFICANCE OF THE LEARNING CYCLE

It is important that teachers have in mind the learning cycle as it is now understood. It is one of the basic facts around which all teaching must be organized. Teaching which expects to result in genuine learning must include the complete learning cycle. The fact that much teaching fails in this respect accounts for a great deal of faulty learning. The learning cycle consists of stimulus, assimilative experience, and reaction. The stimulus may take the form of a sense of need, a problem, a perplexity, or some other similar confronting situation. It must arouse the pupil to action and create within him a desire to resolve the situation through understanding, getting something done, attaining a feeling as in appreciation, or some other similar accomplishment. It is from the assimilative experience that learning emerges. From practice in reading, ability to read emerges. From study of experiential material in textbooks and performing experiments in the laboratory comes understanding of a principle in physics. From abundant experience with great music and concomitant teaching by the teacher, appreciation arises. The reaction member of the learning cycle is use of what has been acquired in some situation to which it is functionally related. This last phase is often greatly neglected. No learning occurs in its

absence.<sup>9</sup> The learning cycle will be referred to in a number of places in the rest of this volume in connection with the discussion of teaching practices.

#### PURPOSE AND GOAL NECESSARY IN LEARNING

It is now an accepted principle that learning must have a purposeful character. Functional learning not dominated by a strong purpose on the part of the pupil is not likely to result in genuine and permanent acquisition. Entering into purpose is always the feeling on the part of the pupil that any activity in which he engages is a worthy undertaking. The purpose which leads the pupil to engage in any enterprise or activity must be his own and not the teacher's will forced upon him. It must represent his own choice. It must stir him to action by his sense of its worthiness. Children learn when the thing to be learned has meaning and significance to them and when it seems important to them. The pupil's purpose does not necessarily need to be connected with a goal which exists in the immediate present. It may be a goal which lies far ahead in the future and which the pupil wholeheartedly seeks to attain.

Internal impulsion within the pupil and not external authority on the part of the teacher must constitute the incentive which initiates and guides the pupil's activity in any connection. When teachers merely assign something to be done and pupils are required under threat of penalty to accomplish the task, external control takes the place of internal stimulation to effort. Little learning takes place under such conditions. It is not important whether or not the first intimation of an understanding comes from the pupils or the teacher, provided pupil purposing is strongly behind its execution. Thus, pupil purpose must strongly support any act of learning.

#### LIVING AS THE BASIS FOR LEARNING

The school as conceived by many people is an enterprise in living. Under this conception, living and learning are irrevocably connected. Behavior is to be conceived as interaction between the human organism and the environment.<sup>10</sup> As is pointed out elsewhere, the child has within him strong impulses to various kinds of action which is always seeking a goal: in speech, for example, to make known his needs by communicating with his fellows. As Kilpatrick would say, the child is stirred to action — in this case to speech — to express his wants or his feelings

<sup>9</sup> *Ibid.*, pp. 162-165.

<sup>10</sup> Rugg, Harold (Editor). "Life, Learning and Individuality" (Chapter XIII by Kilpatrick), *Democracy and the Curriculum*, pp. 346-378. New York: D. Appleton-Century Company. 1939.

by talking. He is thus interacting with his environment. As he engages in various kinds of activities or participates in numerous childish enterprises which hold a compelling interest at his age, he thinks, he values, he purposes. It may be playing a game with his fellows of like age or learning to skate or building a doll's house or giving a party for friends or presenting an operetta or any one of numerous other activities. It is easy to see how all these activities involve thinking and purposing. It may be a school enterprise. Even there the same principles are involved. Pupils plan various enterprises; they do the necessary studying and accomplish the learning which results from study; they execute their plans; finally they analyze what they have done and make estimates of its success. In all these enterprises the organism acts as a unitary whole.<sup>11</sup> As has been said, such learning always occurs with reference to a goal.<sup>12</sup> The child is stimulated by his environment — other children, parents, teachers, playthings, books and interesting reading, pictures, animals, and many other similar features of his surroundings. These environmental situations stir the child to activity in a great variety of ways. In response to these environmental stimuli, the child engages in rhythmic activities, talks to express what is in his mind, sings naturally and spontaneously to give expression to his feelings, and engages in a great many other activities of which these are only samples. These are responses to felt needs of the organism.<sup>13</sup>

#### LEARNING-EXPERIENCES A FUNDAMENTAL IDEA

The term learning-experiences seems to be the most suitable for use in connection with the application of the facts of learning to school situations. Learning-experiences constitute all the activities of pupils from which learning arises. Guidance of learning-experiences in terms of the values which represent the planned outcomes of pupil education is inherent in the conception of learning and teaching. Learning-experiences must be guided in such a manner that the comprehensive insights and understandings, as well as appreciations and the abilities and skill which are contemplated, may be attained. To that extent is planning in advance a justified procedure. Such planning in advance is wholly consistent with the idea of creation of their own subject matter in the case of school children who are confronted with lifelike situations and who study and learn in that connection. With children's experiences guided in an appropriate manner toward the concepts, gen-

<sup>11</sup> *Ibid.*, p. 349.

<sup>12</sup> Wheeler, Raymond H. *The Science of Psychology* (Second Edition), p. 209. New York: Thomas Y. Crowell Company. 1940.

<sup>13</sup> Rugg, Harold (Editor). *Op. cit.*, p. 349. (Written by William H. Kilpatrick).

eralizations, appreciations, and the other planned outcomes which go with learning, dynamic changes in personality which constitute a reorientation of personality will emerge in the form of learning-units.

Learning-experiences consist of more than merely gathering a large body of information. Experience and study must lead to something more than erudition, which distinctly is not education. Under this conception, talking as an activity by which children become able to talk is a learning-experience. From experience in talking comes the ability to talk. Singing is a learning-experience, and from it comes ability to express meaning and feeling in song. That is a unit-learning. Listening to great music from which comes sense of values or estimate of worth with discrimination and preference is a learning-experience. It also is a unit-learning. Using figures is a learning-experience, and from it comes ability in computation accompanied by automatic facility. Many other learning-experiences of similar kind could be named. The results are unit-learning. All these learnings in sufficient degree can be accomplished through comprehensive pupil-planned and teacher-guided enterprises in schools of living and learning in which the whole life and program of the school is the curriculum.

Unfortunately, most present-day procedures in teaching have been established on the assumption that all teaching is done under one principle which applies equally well to all materials or learning situations.<sup>14</sup> This fact may be implied from an analysis of studies of learning made in recent years. There are, it is true, certain principles which are applicable in one way or another to all forms of learning. It is possible to mention the apperceptive approach to learning, the principle of motivation, the fact of initial diffuse movements, and the idea that the concrete should precede the abstract. It has been seen that according to one viewpoint all learning except the acquisition of skill consists of adaptations which take place within the individual. Adaptations are those fundamental changes in the attitudes and thinking of individuals which come as the result of learning.<sup>15</sup>

#### TYPES OF LEARNING DISTINGUISHED

It is held that there are distinctively different types of learning in different situations and kinds of material or experiences out of which learning emerges. There seem to be five different types which can be distinguished so far as the objectives sought and the nature of the learning process involved are concerned.<sup>16</sup> It seems desirable at this

<sup>14</sup> Morrison, Henry C. *Op. cit.*, pp. 91-92.

<sup>15</sup> *Ibid.*, p. 92.

<sup>16</sup> *Ibid.*, p. 92.

point to review these quite thoroughly and to see how they apply in music education. Morrison has discussed these types at some length. His general classification may be accepted, but the matter may be expressed in somewhat different language and with meanings which are somewhat at variance with those of Morrison. The name given to each type of learning is that which best describes the mental process involved in the particular case. These descriptive terms are different from those used by Morrison.

#### REFLECTIONAL LEARNING

One type of learning is called reflectional learning. It is what Morrison calls science-type learning. It refers not only to science in the strict meaning of the term but to all types of materials which, so far as learning is concerned, are acquired by the particular processes in learning which apply in science. The term reflectional learning is used because the essential process in this type of learning is reflection on experience.<sup>17</sup> This type of learning results in understandings, or insights, which are attained by the reflectional process in connection with experience, which is the assimilative material of the learning. When a child is confronted with any school or life situation and studies the situation, comes in contact with necessary assimilative material or experience, reflects on whatever experience he thus gets, and thereby gains an insight, he learns by a process which is essentially reflectional in character. Morrison well expressed one aspect of this type of learning when he said, "What pupils have learned is overwhelmingly the determining factor in what they can learn."<sup>18</sup> Kilpatrick says in substance exactly the same thing when he states that on-going and developing experiences make possible other experience which could not be gained without the preceding experiences.<sup>19</sup> Reflectional learning is found in school in natural science, social science, mathematics, grammar, theory of music, history of music, and all similar subjects. The result of such learning is an attitude of intelligence toward some aspect of the environment or in some appropriate field in a school subject.<sup>20</sup> This connotes comprehension, understanding, insight. This type of learning occurs in all life-situations which depend chiefly upon reflection on experience.

<sup>17</sup> *Ibid.*, p. 180.

<sup>18</sup> Morrison, Henry C. *Course Outline, Education 367*. Summer of 1931, University of Chicago.

<sup>19</sup> Rugg, Harold (Editor). *Op. cit.*, pp. 346-378. (Written by William H. Kilpatrick).

<sup>20</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), pp. 92-93.

## APPRECIATIONAL LEARNING

Another type of learning is appreciational learning. For music education that is exceedingly important, for appreciation is one of the great objectives in this field of teaching. Among school subjects it applies to music, art, and literature. Value-attitudes are said to be the objectives of teaching in this field. Enjoyment of beauty in music or other arts is a form of appreciation. Recognition and acceptance of appropriateness of design in a musical composition with the feeling that it is good and conforms to a standard is appreciation. Feeling and sensing of values are objectives.<sup>21</sup>

## MANIPULATIVE LEARNING

There is a third type of learning that applies to materials, which some people call the practical arts and others in a very narrow sense describe as manual training. This, however, like other types of learning, has a wider application than is indicated by the term used in describing it as a learning type. Its application extends beyond the industrial arts and reaches to all fields in which similar materials or processes are found. This may be called manipulative learning. It is a type of learning in which, according to Morrison, the objectives are intelligent manipulation of appliances and molding of materials. The individual learns to manage his mechanical environment. Morrison includes here certain aspects of shop courses in the mechanic arts, cooking, sewing, dressmaking, drawing, painting, and the plastic arts. The handling of tools in shopwork and the manipulation of laboratory apparatus in science are examples of manipulative learning. In these fields this kind of ability and skill is a necessity. So far as music is concerned, the idea finds application only in instrumental music and even there only in the handling of musical instruments. In this respect the pupil needs the same kind of skill that is required in handling tools in shop courses. This fact has considerable importance, but nevertheless it is one of the relatively minor aspects of learning in music education in the elementary school. Because of its minor role in music education, nothing more will be said here about manipulative learning.

## LINGUISTIC LEARNING

As has been said, music in one respect is a form of language. It follows, then, that certain aspects of music will be learned by principles of linguistic learning. It is the type of learning by which the child learns to apprehend the meaning of spoken language, to use

<sup>21</sup> *Ibid.*, pp. 93-94.



speech to express his meanings, and to read meaning from the printed page. It is thus very appropriately called linguistic learning. As Morrison points out, however, it is not limited to the learning of language. It applies to the learning of any method of receiving or expressing thought or feeling in the form of continuous discourse. Learning musical expression, either through the medium of the voice or through that of instrumentation, is also accomplished in accordance with the principles of linguistic learning. Wherever continuous discourse is involved and thought or feeling is expressed, linguistic learning is the appropriate procedure. When other aspects of language are involved, other types of learning are required. Grammar, for example, when taught in isolation as a science, can best be learned by reflectional learning.<sup>22</sup>

#### REPETITIVE LEARNING

Certain responses in life and in education need to be automatic in the sense that they operate without conscious attention from the individual. This end is accomplished by practice under appropriate conditions. Some people would speak of this type of learning as the result of drill; but repetitive learning seems to be a more appropriate term. This important aspect of education has been greatly misunderstood by many people, who feel that everything which needs to be acquired by a drill procedure necessarily must be founded on wrong principles. In this type of learning, the objective is what some people have called automatic facility, or an habitual-response pattern. The essence of the learning process is repetition. No reflection is involved in repetitive learning. In this type of learning, no thought-content whatever is included in the learning process. Examples of repetitive learning may be found in walking, swimming, skating, using the vocal organs in foreign language and vocal music, and finger exercises in musical instrumentation. Morrison states the real crux of the matter when he says that the characteristic test of repetitive learning is ability to use the power to which it corresponds while something else is focal in consciousness. He illustrates his point by stating that it is impossible to say that anyone can spell efficiently unless he is able to write words with their correct spelling without focal consciousness of the writing movement.<sup>23</sup>

Obviously, then, mechanical processes of music must be reduced to the plane of an habitual-response pattern in order that the thought and feeling processes involved may be released as completely as are the thought processes when a person performs the acts of walking along

<sup>22</sup> *Ibid.*, pp. 96-97.

<sup>23</sup> *Ibid.*, pp. 97-99.

the street and at the same time converses earnestly with another person. Reading music is an excellent example of an activity in which thinking or feeling must be combined with a mechanical process and must operate simultaneously with such process. It has been pointed out that responding to music symbols as they present themselves to the eye in the staff by vocally uttering tone and melody in the form of song is exactly like responding to words of the printed page by uttering orally the sentences which they form. In both reading and singing from notes, the process is that of uttering meaning and expressing feeling. In both cases, the reader or the singer must not be focally conscious of the symbols. Functional learning under deep interest and with keen sensing of the goal on the part of the pupil are conditions of effective repetitive learning.

This all places great emphasis upon learning the musical score through a great number of responses to the notation in much music which is expressed with joy and enthusiasm and which, therefore, the pupils desire to sing and play and which they can easily be led to want to do better on each future occasion. Simply observing the score as they sing from books songs learned by ear-imitation and responding again and again to particular notational complexes upon which their eyes rest as they read the accompanying words will gradually establish a connection between such complexes and the melodies which they represent. The visual complexes of musical notation seen again and again in connection with musical meaning in the songs which the child sings come to represent that meaning which now becomes clear to the child. It is apparent, then, that through song singing the desired responses will occur in the mastery of the score. Mastery of the score can thus be made a joyous experience to the child instead of a deadening routine. The same idea may be applied to piano playing and other forms of instrumental music. As brought out in another chapter, it has been abundantly demonstrated that children can learn to play the piano without any knowledge of notes. This practice is amply justified by the underlying psychology of repetitive learning.

#### SIGNIFICANCE OF LEARNING TYPES FOR GOOD TEACHING

It will profit little to consider these learning types unless knowledge thus obtained is translated into an understanding of better teaching practices in music education. When teaching follows an inappropriate approach to any learning situation, the result is likely to be failure to attain the desired learning. The planned objectives of education are not accomplished. Ineffectiveness and waste occur. These learning types and appropriate teaching procedures are things which teachers

must understand if they are to proceed well in the education of children.

In a final clinching statement, Morrison sets forth the situation which arises when these facts about types of learning are disregarded. Grammar as a science can be learned only by the principles of reflectional learning; but if the same idea were applied to literature, appreciation as the acknowledged objective would not be attained. In teaching a foreign language, for example, reflectional learning is inappropriate, and a teaching procedure founded upon that type of learning will fail to achieve the desired end: namely, the ability to read, or to read and speak, the language.<sup>24</sup> When the attempt is made to teach appreciation of literary values under the principles of reflectional learning, pupils may gain an understanding of the conditions under which literature is produced, but they never, except accidentally, acquire a taste for this kind of reading.<sup>25</sup> In order best to teach pupils to express themselves in written discourse, teaching must be founded on the principles of linguistic learning. No reflectional process enters into the learning, and, if it does, it results only in an understanding of the structure of the language and not in the ability to express ideas in written form. The teaching of spelling is based upon repetitive learning, and reflection or appreciation does not enter into the teaching or learning. The importance of these facts can hardly be too greatly stressed. Failure of teachers and supervisors to understand these things is responsible for many of the poor results of the teaching done in the schools of America.<sup>26</sup>

#### SUMMARY OF LEARNING TYPES IN MUSIC EDUCATION

It can now be stated that the foundations of learning in music education are found a) in the nature of the material with which the child deals in his learning in this field and b) in the character of the learning processes within the child. Both of these aspects must be considered. This fact is in part the reason for analyzing the total process of music education into its components, as is done in another chapter. It is clear that different types of music material with which the child is concerned require different approaches. Different types of material are learned most appropriately by characteristically different procedures in teaching. One type of learning is appropriate in one situation; and another, under quite different learning-circumstances. It is difficult to understand how it is possible to conceive learning as involving the same processes under all conditions. It seems obvious that the mental operations involved in learning to read meaning from the

<sup>24</sup> *Ibid.*, pp. 99-100.

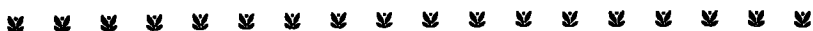
<sup>25</sup> *Ibid.*, p. 100.

<sup>26</sup> *Ibid.*, p. 100.

printed page and to acquire the ability to use tools in making a mahogany cabinet in the shop and to understand a principle in science are essentially different processes. In the child's out-of-school life these same differences are found in the situations with which he is confronted. Musical situations as found both in school and in life constitute in no respect an exception to this rule. These considerations are the reason for presenting this phase of the discussion of learning at this point.

Reflectional learning results in understandings and insights, and it applies to all situations in which the learning of the theory or history of music is concerned. Understanding of music structure is acquired by reflectional learning. Appreciational learning is involved when the feeling side of music is uppermost and the outcome is recognition of worth. It is not the result of a reasoning process. Aesthetic enjoyment and better value-attitudes are objectives of teaching which is founded upon this type of learning. The individual not only enjoys tones and harmonies, but his taste and preference are guided in the direction of that which is best in the aesthetic and artistic sense. This is a process of growth. In manipulative learning, mechanical ability and skill are the objective. Manipulative learning occurs in creative music in the making of musical instruments as a part of the work and, especially, in the handling of instruments in instrumental music. Linguistic learning is a feature of music education, for, in one very important respect, music is a language. It is concerned with expression. Feeling may be expressed by the voice or through the instrument. Teaching here must conform to the linguistic type of learning. Repetitive learning is appropriate whenever acquisition of so-called automatic facility is the objective of teaching. This type is found in reading musical meaning from the score as well as in expressing meaning both in song and in playing musical instruments.

The foregoing discussion, of course, does not constitute an exhaustive analysis of the types of learning involved in every aspect of music education. What is said in this connection is intended to be only an introduction. It is not the purpose to enter upon a detailed consideration of either the theory or the procedures of teaching. Several chapters will be devoted to that problem at a later point. It is enough here to say that the teaching procedures which will be presented will be based upon what are considered the soundest principles of learning. Only so will teaching be most effective in its outcomes.



## » CHAPTER FOUR «

# Linguistic Learning and Its Place in Music Education

TWENTY-FIVE YEARS AGO, a leading educator of the day declared that music expresses thought and feeling. For this purpose it employs harmonies of sound and tone. He pointed out that when feelings are too deep to be uttered in words, it is possible to have recourse to music for their expression. He showed music as a social institution in the fact that people get great enjoyment from singing together and from using music as an expression of social friendship or group feeling. When music is related to some purpose in which unified action is sought, the inspiration which comes from emotions stimulated serves to reinforce thought. This is seen in such activities as occur in patriotic and religious movements. Music is used to express enjoyment which comes from some such achievement as the celebration of a notable event in the life of a community, a state, or a nation. Deep satisfaction may come to an individual or a group by musical expression in the form of singing or playing or listening to music expressing personal or group feeling. Music has power to influence and direct both thought and action.<sup>1</sup>

Clearly, music must be treated as a form of language. It is certainly one mode of expression. It is evident that through it the feelings speak, and from it come a meaning and a message which can be conveyed in no other manner. It is truly, then, a means of communicating thought and feeling or arousing thinking and emotion in other people. This fact has a clear application in organizing the practices of teaching in music education. It serves to reinforce the earlier statement that in those respects in which music is a language, teaching will follow language-arts principles. For this reason, the idea of music as a language is developed somewhat fully in this chapter. It is very desir-

<sup>1</sup> Bonser, Frederick G. *The Elementary School Curriculum*, pp. 357-358. New York: The Macmillan Company. 1920.

able that the classroom teacher have a clear concept of the meaning of these significant facts.

#### LANGUAGE-ARTS PHASES OF MUSIC EDUCATION

The importance of distinguishing the different types of learning involved in music education has been pointed out in the previous chapter. It was there explained that it is fatal to good learning to teach the language-arts phases of music as science would be taught: namely, by a process of reflectional learning aimed at the understanding of comprehensive principles. As a language, music is employed to express meaning and feeling. It requires a type of learning which is different from that used in gaining an understanding of scientific principles. As has been clearly stated, "a language-arts objective cannot be attained under the principles appropriate to the science type."<sup>2</sup>

It is the presence of discourse that makes music a language.<sup>3</sup> The teaching objective in language is always the same, whether it be the case of a child of six perfecting himself in oral speech to make himself understood or a similar child expressing his feelings in song. Discourse is present in both cases. Reading notes spellingwise is fatal to expressing feeling through song or instrument. It is like deciphering in reading or transverbalizing in translating a foreign language. As has been said, musical phrases do not consist of the sum of all the separate notes, for the whole is more than the sum of all its parts. The phrase is a functional totality.<sup>4</sup> Just as the small child speaks whole sentences as functional totalities, so must he sing whole phrases if singing is to follow language-arts principles.

Learning to read in the case of a primary-school child is a unit-learning. The child either reads or he does not read. This is a well-known idea in one school of thought in education. It may, however, need explanation. In the process of learning to read, a time comes when the child can carry the thought of several sentences in sequence; he can grasp meaning without word-consciousness; he can cumulate the thought of the sentences and grasp the total meaning. When he has arrived at this point, he has acquired an ability: he has now learned to read. He can read better as he gains more reading experience, but he is only adding degrees of skill in the use of the ability which he has acquired. He can also learn to read different types of material which he cannot now read, by building up a background of ideas with

<sup>2</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), p. 99. Chicago: The University of Chicago Press. 1931.

<sup>3</sup> *Ibid.*, p. 467.

<sup>4</sup> Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, pp. 255-258. New York: Silver Burdett Company. 1938.

which to interpret what he reads in some new field. So far as learning to read is concerned, the process is complete. The child can now read material which is within the range of his understanding and which has a language structure that comes within the scope of his present powers.

Exactly the same thing is true in music so far as it is a language. Singing is an ability and not an understanding. It is a unitary ability. This will be discussed further in a later chapter which deals with the design of a program in music education. It is sufficient here to say that, as in reading, there comes a time when the child can use his voice in singing to express a functional totality; that is, he can utter meaning or express feeling with the singing voice. When he can do that, he has learned to sing. With experience, he can later sing more difficult material but, nevertheless, at this point he has learned to sing. This idea has been dwelt upon and reiterated because of its very great importance for the classroom teacher. If she does not take account of this fact, she may go far wrong in her teaching. As soon as the child has learned to sing in the sense herein depicted, he needs different treatment in teaching. It is important that the classroom teacher have a sensitive awareness of the emergence of this ability to sing as soon as it occurs in any child and that she know what to do then as a matter of good teaching in music education.

#### DIRECT METHOD IN MUSIC EDUCATION

Undoubtedly, the so-called direct method of learning is the teaching procedure best calculated to attain the objectives of learning in the language-arts aspects of music education. The direct method is distinguished from the method that begins with grammatical analysis. It consists of learning to read a foreign language by experience from the outset in reading meaning from the printed discourse or learning to speak by experience in speaking. It is just about the same procedure that the small child uses in learning to speak his own language. It is distinctly a process of direct, or functional, learning. Undoubtedly, the direct method is most suited to learning to sing and to play instruments in music. These are essentially language-arts aspects of music. Essentially, then, it is direct experience in song singing that is the appropriate procedure in learning to sing. The technical approach through study of notation is as inappropriate here as grammatical analysis would be in the case of a child of six years in learning to talk.

How shall it be determined when the child has learned to sing? One good authority points out that one excellent way to know whether the child has learned to read is to note whether or not the child voluntarily reads when he is in the presence of attractive reading material suited







to his level of interest and understanding. Why not have in the school-room or in the music workshop an abundance of attractive song material within the range of the child's interest and ability? Would children sing voluntarily? Would children be found joyously humming or singing songs from songbooks which have attractive words and pictures in the same manner as they may be seen "buried" in reading from children's reading books? It would be a sure sign that they had learned to sing. This implies many and varied singing experiences. It also indicates a need for the same abundance of children's song material as now exists in the field of children's reading.

#### EXPRESSION IN MUSIC EDUCATION

Expression is the natural element in a child's life: expression through body movements, sounds, or written symbols. It is made evident soon after birth in the movements and cries of the baby, and it broadens in its scope and develops as the child grows. It develops naturally as the child learns to talk, walk, run, climb, use his hands, and enter into many other activities. It should develop just as naturally in the child's use of his voice in singing. His songs should express himself — his mood, thoughts, and appreciation through the rhythm, melody, and words. In singing the song of another, which will be the bulk of his singing, he catches the meaning and mood of the song, and either for his own pleasure or for that of others he expresses its beauty with his voice. He learns to do this as naturally as he learns to tell someone an interesting experience in which he expresses himself with voice, facial expressions, and bodily motions. He does not need to be taught just how to say a certain sentence with expression. When he appreciates, understands, and has experienced what he wishes to say, he finds the means to express himself well in order to convey that meaning to other people. The same is true in music. Any music that is worth singing or playing should be sung or played with best possible expression. Beautiful expression comes from understanding and appreciating the music. To the extent that the musical meaning which the child wishes to express is significant and is grasped by him, to that degree will growth in power to sing with expression be attained and with only understanding guidance by the teacher.

#### MUSICAL EXPRESSION DESIRABLE FOR ALL CHILDREN

It is agreed that the impulse in all art expression comes from the same powerful desire for expression within the individual as has already been noted in the field of speech as a form of language. Many young children derive great pleasure from the mere making of sounds,

and this delight undoubtedly springs from that inherent desire for expression. If encouraged, children get great enjoyment from running their fingers over the piano keyboard for the sake of producing the sounds which issue from the instrument. They get the same pleasure from making sounds on all kinds of musical instruments, even from the very crude pupil-made kind. To the child, however, they "talk," and he enjoys them. Other children get pleasure from the expression of music through movement and bodily activities. This, too, is one form of music as language.

These facts reinforce the idea that music should be provided for every child within his capacity. Deep interest accompanies such experiences, and great satisfaction to the child results from this form of expression. Through whatever channel it may come in early childhood, expression satisfies that deep inner impulse and brings educative effects. It leads the child on to experiences from which undoubtedly maturation results. It may well be that this process may lead to the development of powers which would flower under no other circumstances. It is natural for the child to use language as a means of expressing what he thinks and feels. To him, music is one form of the language by which he expresses himself.

#### SIMILARITY OF PROCESSES IN READING AND IN MUSIC

As has now been shown, music is a form of language. It has been seen that music is a means of communicating thought and feeling. Our analysis has already revealed the similarity of the processes in music and in reading. Printed discourse is written to express a meaning to those who read. Music is composed likewise to express some meaning or some feeling to those who listen. Nowhere are the similarities of the processes involved in certain aspects of music and those of reading better expressed than by Charters, who contends that the most illuminating standpoint for studying the best methods of teaching music may be found in the similarity which exists in music and reading. In only minor respects are there differences.<sup>5</sup>

Charters then adds that there are five factors in the reading process: a) a writer with something he wants to say or a music composer who has some feeling to express; b) the means of expression, which may be sound or sound represented on paper by means of convenient symbols or the spoken word or the written word; c) a reader who has to peruse the symbols and interpret their meaning; d) a vocal mechanism; and e) an audience. Charters concludes by saying, "Music is a lan-

<sup>5</sup> Charters, W. W. *Teaching the Common Branches*, p. 166. Boston: Houghton Mifflin Company. 1913.

guage with symbols of its own. As composition, it expresses valuable experiences through tones and their symbols. As oral composition, it expresses these experiences in tones; as written composition, it puts them upon paper by means of certain symbols. As silent reading, it interprets these symbols for the reader; as oral reading, it gives the interpretation to an audience. Such are the functions of the different phases of musical expression."<sup>6</sup>

It is a singularly strange circumstance that no one has attempted in this connection the type of analysis which seems necessary for gaining a rather complete knowledge of basic principles of linguistic learning and an understanding of the procedures in teaching music which grow out of such knowledge. It is possible, of course, to find in educational literature brief references to the fact that music is in part a language and to that extent should be taught by principles of linguistic learning, but no complete application has ever been made. In view of these facts, it seems desirable to set forth with some completeness the basic principles of linguistic learning as illustrated by learning to read, learning to understand spoken language, and learning to talk. The rest of this chapter is, therefore, devoted to an analysis of linguistic learning as exhibited in the child's learning to understand and to use oral speech. In the chapter next following this, a similar analysis of learning to read the vernacular and learning to read music will be made.

#### ANALYSIS OF LINGUISTIC LEARNING REQUIRED

An early study of linguistic learning analyzed comprehensively various phases of linguistic learning as exhibited in reading, spelling, and handwriting.<sup>7</sup> Later, another student of the language of children showed its relation to their thinking.<sup>8</sup> Most books in the field of educational psychology contain chapters devoted to the psychology of linguistic learning.<sup>9</sup> Many volumes on the practice of teaching present discussions of appropriate procedures in teaching language.<sup>10</sup> These are but samples of the abundant material bearing on this problem. In these various studies are found statements about linguistic learning which are directly applicable to the problem with which we are here concerned.

<sup>6</sup> *Ibid.*, pp. 166-68.

<sup>7</sup> O'Shea, M. V. *Linguistic Development and Education*. New York: The Macmillan Company. 1907.

<sup>8</sup> Piaget, J. *The Language and Thought of the Child* (Translated by Marjorie Warden). New York: Harcourt, Brace and Company. 1926.

<sup>9</sup> See, for example: Judd, Charles H. "Acquisition of the Vernacular," *Educational Psychology*, pp. 148-171. Boston: Houghton Mifflin Company. 1939.

<sup>10</sup> See, for example: Morrison, Henry C. *Op. cit.*, pp. 467-483.

It is, therefore, our purpose now to present answers to two questions: a) How does the child acquire the ability to understand the meaning of spoken language? b) How does the child learn to express his own meaning through the medium of spoken language? In the answers to such inquiries as these will be found principles of learning which are directly applicable to music education. It is postulated that the natural spontaneous learning of language by the child which results in so great progress and such satisfactory results furnishes principles which are applicable to continued learning in the language field in whatever situations such learning occurs.

#### MANNER OF LEARNING SPOKEN LANGUAGE

The question which demands first consideration is that of the manner in which the learning of spoken language takes place in the young child. There is much in common between the highly efficient method by which the child in preschool years learns oral language and the method by which he learns to sing and to read music. Learning to understand spoken language is based on auditory perceptions, while learning to read the printed page either in English discourse or in music is based upon visual perceptions. The method of the one is similar to that of the other in principle. In the child's method of learning to grasp the thought of a spoken sentence through the auditory channel is found nature's method of learning. This preschool learning of oral language is entirely spontaneous and undirected and takes place with a degree of efficiency which may well cause students of education to pause and consider how it is accomplished. When an attempt to analyze the situation is made, principles of great importance are discovered. They are fundamental principles of all language-learning, for nature gives unmistakable hints concerning the method by which the child may best learn to read the printed page.

In acquiring the ability to express himself in language, the child learns through a developmental process which can be roughly sketched. There comes first what is called a "period of diffuse vocalization."<sup>11</sup> The child's cries at this time have no meaning as a form of expression of thought. The vocal organs are not under voluntary control, and vocalization at this time is diffuse in character. That is a characteristic of certain kinds of behavior on the part of the child. At this time the child screams and cries and makes inarticulate vocal sounds. These vocalizations represent in children a purely individual emotional reaction and arise from "a vague general excitement of unorganized neural centers."<sup>12</sup> After several months, the child begins a form of vocalization

<sup>11</sup> Judd, Charles H. *Op. cit.*, p. 156.

<sup>12</sup> *Ibid.*, p. 156.

which has been called babbling. The first vocal expressions of this kind are said to be "murmurs of satisfaction."<sup>13</sup> Vowel and consonant sounds come next in order of development. Intensity and moderation now begin to appear in the sounds the infant makes. By the end of the first year of the child's life, vowels and consonants are combined to make a "loose, random flow of tones."<sup>14</sup> Before he is a year old, the child usually begins to imitate what he hears; and even before he can express himself in words, he begins to understand to some extent what he hears in the conversation around him. Somewhere at about the second year of the child's life, he gets the idea that the sounds which he makes may be used to express ideas.<sup>15</sup>

#### ASSOCIATION BETWEEN AUDITORY AND VISUAL PERCEPTIONS

It is not necessary for the purposes of this chapter to discuss all the details of the earliest linguistic development. As soon as the imitative stage is reached at about the end of the first year, the child's progress is rapid both in learning to understand oral language and in expressing his own ideas in speech. The time has now come when language begins to have meaning. Certain words are now heard again and again as auditory perceptions in connection with certain objects or experiences. When these objects or experiences and certain auditory perceptions occur repeatedly in connection with each other, a meaningful connection is formed between the two, so that whenever one occurs, it serves to recall the other in the mind of the child. This vivid connection that is established in the child's mind between the auditory perception of the word and the visual perception of the object is a fact of considerable significance.

In this situation is found one of the fundamental principles of language-learning. It is the process of connecting oral words with objects, ideas, or experiences. It goes on throughout the period during which the mastery of oral language is gained. New concepts are continually being added to the stock of ideas which the child already possesses. By the process of connecting words with objects or experiences, he continually adds to his vocabulary new words which represent these concepts. It has already been noted that during the first five years of the child's life he gets as many new ideas as he gets in all the rest of his life. During this period of rapid acquisition of new ideas, nature intends that the child shall acquire the ability to understand language and to use

<sup>13</sup> *Ibid.*, p. 156.

<sup>14</sup> Leonard, Edith M., Miles, Lillian E., and Van der Kar, Catherine S. *The Child at Home and School*, p. 130. New York: American Book Company. 1942.

<sup>15</sup> Judd, Charles H. *Op. cit.*, p. 159.

it in expressing his ideas. In this process of learning new words by associating them with the appropriate object, idea, or experience, under the stimulus of a lively interest and close attention, lies a fundamental principle of beginning reading, and it has an immediate application in learning music.

It is a well-known fact that a child inherits no pattern for a particular language. If he is brought up in an English-speaking home, he will speak English; but if the same child were reared in a home in which only Russian is spoken, he would speak Russian. A child of Italian parentage who was transplanted on the day of birth to a Chinese home would learn to speak Chinese. If a child, conceivably, could be reared without hearing a word of any language, he would be incapable of articulate speech of any kind. His only speech would be inarticulate cries, screeches, and wails. These facts reinforce the statement that imitation is the basis for the learning of language.

This thought suggests an idea of considerable significance in connection with music. Beginnings in learning to speak come very early in life. Children usually use words by the end of the first year of life. It is most desirable that they hear much singing at this early age. Little tunes may be sung to them at this time along with the talking which they hear. In the early babbling stage of the infant's life, it is said, "The infant is interested in the modulated sounds which he makes both because he gains satisfaction from controlled action and because he has begun to pay attention to noises and derives from them sensory stimulations which please him. His interest in noises is shown by the pleasure which he exhibits when he hears the noise made by some external object, such as a rattle, or by the voice of some other person. . . . He sometimes practices for long periods the new sounds which he finds himself able to produce."<sup>10</sup>

In his own spontaneous learning of language, the child is not at all conscious of the structure of the language. He learns to say things in words by imitating what he has heard. Perhaps he hears something said many times which takes the form of the unified complex of sounds which go with the spoken words "It is a warm day today." That particular unified complex of sounds is heard often in one particular connection to which he himself is sensitive, and eventually a connection is established. Out of many experiences, the idea of "warm" becomes identified in his mind with a certain condition. It is not long before he is heard to say, "It is warm." Anyone who has associated much with kindergarten or primary-school children has heard a child murmur a whole short sentence after hearing the teacher use it once in some con-

<sup>10</sup> *Ibid.*, p. 157.

nection that makes a vivid impression upon him. At these times, there is not the slightest consciousness of verb and subject relations in the child's sentence. He simply makes a sequence of sounds which he has heard and which he has connected with a certain meaning. The young child is not capable of grasping such ideas as are involved in subject-predicate relations in his early learning of language, nor would he be able to understand similar abstract relationships related to structure in music in connection with his earliest attempts at singing. In these respects, there is an exact parallel between the first steps in learning to talk and in learning to sing. It is a purely imitative process, and the units are unanalyzed wholes which express meaning and which may be words or phrases or sentences or, in music, little snatches of wordless tunes that have been heard.

#### WORDS LEARNED BY INFERRING MEANING FROM CONTEXT

If the study of the child's method of acquiring oral language and particularly his ability to apprehend spoken language is continued, a significant order is discovered. When the spoken language which the child hears all about him begins to convey some slight meaning to him, sentence wholes begin to have some degree of meaning even though he does not distinguish all the individual words of which they are composed. A sentence with one or two familiar words in it may convey some meaning for the child, although the complete idea is not understood. The process of learning new words, however, goes on continually, and familiar words occur again and again in sentences in which many of the words are not understood. Very many new words are now learned by inferring their meaning from the context of the sentence. At a slightly later stage of his progress, when the child knows a good many words, he understands language very well although many words occur which he does not understand; but the total general meaning of the sentence in which they appear is tolerably well comprehended. It is not necessary now for the meaning of every word to be clear in order that he may understand reasonably well the language which he hears. At this point, growth in power to understand and use language is rapid, because the child is hearing language extensively and is making a wide use of it in expressing his ideas.

The same process is true in music. In singing songs from his books, a child will soon begin to recognize the likeness of certain rhythmical and tonal patterns. A new song, which he has never heard before, conveys a tonal picture to him as he recognizes certain tonal and rhythmical patterns that he has encountered in his other songs; it may be a short scale passage or the skips of a chord. These short tonal groups



express to the child some of the song; and with encouragement and assistance from the teacher, he sings the entire song but without a slow conscious note-by-note struggle.

The process of getting mastery of new words now is a matter of rapid growth and takes place by meeting new words for the first time in their functional relations in sentences. The general meaning of the sentence is clear, and the words are assimilated through frequent occurrence in sentences by inferring their meaning from the context. There is no reason to think that the child should learn to apprehend the sentences of written language or the symbols of the music score in any different manner. On the other hand, there is every reason to think that this is the most efficient procedure. As Huey pointed out many years ago, new words are best learned by meeting them in a familiar context and inferring their meaning from the total meaning of the sentences in which they occur without calling especial attention to their forms or sound. He said that it is the function of words to help express a total meaning in conjunction with other words with which they are associated.<sup>17</sup> So should the child learn new rhythmical and tonal patterns as he meets them in the setting of the music in both vocal and instrumental forms.

The main point of this whole idea was well expressed many years ago by O'Shea, who anticipated what Huey later said in this connection. O'Shea declared that when the child begins to learn to read, he does not focalize the individual sounds of the letters of the words which he hears. O'Shea expressed the real truth of the matter when he said that to the young child a sentence is a unified complex of sounds which has meaning as a whole.<sup>18</sup> This is a fundamental fact in linguistic learning.

#### NOTE AND PHRASE PERCEPTION IN MUSIC AUTOMATIC

When a child of five or six gains the ability to use language with some facility, he has a very slight word-consciousness when listening to speech. The auditory word-forms function only marginally while the context of the sentence is focal in consciousness. The hearing of spoken words becomes an automatic process. It may be stated as a fundamental principle of language-learning that facility in apprehending the context of a spoken sentence can never be gained as long as word-forms occupy a focal position in the child's attention. In the same way, any method of teaching reading which gives the child a pro-

<sup>17</sup> Huey, Edmund B. *The Psychology and Pedagogy of Reading*, p. 348. New York: The Macmillan Company. 1910.

<sup>18</sup> O'Shea, M. V. *Op. cit.*, pp. 168-169.

nounced word-consciousness must be called a defective procedure. Printed words must function marginally just as do auditory words. The efficient reader reads thoughts from the printed page with the word-forms marginal in consciousness in the same manner as the listener hears thoughts, with word-forms marginal, when he listens to spoken language. This principle appears to be fundamental in the psychology of learning in the language arts.

These principles of linguistic learning have a direct application in music. As in any other reading, the child may grasp the musical phrase as a whole without focal attention to the separate notes. The child sees the total picture of the phrase in one or two quick pulses of attention and senses its musical meaning as a whole in the same manner as he senses the meaning of a sentence heard in conversation or a visually apprehended sentence in his reading. This heard sentence, as already pointed out, is a unified complex of sounds which means something as a whole. The printed sentence is likewise a unity which is visually apprehended as a whole without consciousness of the minute particulars of which it is constituted. In just the same way, the musical phrase is a unified complex of visual symbols which as a whole have musical meaning as melody. In learning to read music, children need to be unconscious of notational details and to concentrate on the meaning of the phrases as wholes. In the chapter which immediately follows and is devoted to a further consideration of reading in both the vernacular and in music, the question of an appropriate approach in teaching is considered. It is sufficient here to establish the principle involved.

#### INTEREST FACTOR IN EFFICIENT LEARNING IN MUSIC

In the process of language-learning in young children, even the casual observer can note the condition of eager, intense interest and vigorous attention which accompany the learning process. The little child experiences the keenest delight in his free and spontaneous play. The vigorous attention which he gives to whatever he is doing and his intense and all-absorbing interest cause whatever is in the focus of attention for the moment completely to occupy his thoughts and feelings. It is this fact which provides the most favorable condition for receiving impressions that are lasting and insures efficient learning. When the child is aglow with interest, when his whole attention is spontaneously engaged, and when he makes a strong emotional response with his whole mind focused upon whatever is the center of attention, the essential condition for efficient learning is present. This is precisely the condition under which he learns oral language freely and spontaneously in his preschool years. The principle of interest will

be found to be a fundamental one in the teaching of music or any other subject.

The conditions which prevail in the schoolroom must be such as to secure this condition of interest and spontaneous attention. The material with which the child deals in music must appeal to his strong, dominant interests. One of the great problems in teaching music thus emerges. The success of whatever is attempted will be largely measured by the success of the teacher in this respect. Music symbols are mastered quickly and easily, and song singing progresses rapidly under the proper conditions of interest and attention. It has been pointed out many times that meaning and not form is the source of interest. Interest arises in the child from a felt need or purpose. The problem of the teacher here is to maintain strong interest on the part of her pupils in order that the sharpest possible focalization of attention may attend all learning experiences. In proportion as this is done successfully will learning be efficiently accomplished. This can be done in a perfectly natural manner and does not imply forcing or stimulation of children to activity beyond what they seek of their own accord.

Children in the infant stage begin to imitate the musical sounds which they hear. Before they are two years old, they attempt to imitate calls of older people, fire whistles that they hear, bells which are rung within their hearing, and melodies which they hear sung. Even at this time they will imitate changes in pitch and accent in the voices of people who engage in conversation in their presence.<sup>19</sup>

All during these preschool years, from the end of the first year of life, melodies should be hummed in the child's presence, and appropriate little songs should be sung to him. Musical sounds should be made on the simplest instruments. It is not too much to say that the beginnings of music appreciation may be found here in the joy and pleasure which the child gets from this early music participation. He may thus early begin to acquire a love for pleasing musical tones expressed by voice and instrument. The ears of little children, even those who are only one year old, should be feasted with beautiful musical sounds. The early preschool years of childhood should be suffused with musical beauty in every possible way consistent with the child's maturing abilities. This is the exact counterpart of what happens in the child's linguistic experiences even from earliest babyhood. It is the only way in which the child will achieve linguistic learning: that is, the ability to comprehend the meaning of the sounds which are language and music and to express meaning himself through similar sounds.

<sup>19</sup> Thorn, Alice G. *Music for Young Children*, p. 8. New York: Charles Scribner's Sons. 1929.

## REPETITION AN IMPORTANT FACTOR IN LEARNING

The amount of repetition which the child naturally uses in learning oral language is almost beyond comprehension. It has already been noted that a normal, healthy child of six years uses language at the rate of from fifteen to twenty thousand words a day. Nature apparently makes extensive use of this principle of repetition in the economy of language-learning. Only by a similar amount of repetition in expressing himself in song can the child of the upper years of the elementary school learn to react to the musical score without being focally aware of the minute particulars of its symbolism. Repetition exists for the purpose of enabling the musical notation to function marginally in attention in order that the mechanical processes may function automatically in expressing musical meaning and the central process may be wholly engaged with the thought or feeling to be expressed. In these facts is found a fundamental principle which is equally as valid in the teaching of music as it is in the child's learning to understand oral language.

## ESSENTIALS IN LINGUISTIC LEARNING APPLIED TO MUSIC

Summing up all that has been said about linguistic learning, it may be stated that the four significant facts about the child's learning to understand oral language and to express himself in speech are: a) the child's social need to express himself and to understand what is said to him is the impelling force in learning; b) imitation is the chief basis for linguistic learning; c) learning is accomplished through an enormous amount of repetition; and d) great interest attends all the child's efforts in this respect. These same principles apply to expression of thought and feeling through the medium of song, to playing a musical instrument, and to reading musical meaning from the music score.

Appropriate teaching under this conception will constitute the topic of a later series of chapters. One of the main purposes in this connection will be to find a way of teaching by which pupils may respond to the printed symbols of music in interpreting them into tune and melody without focal consciousness of the symbols. Another aim will be to find all possible ways by which the impulse to expression among young children may find an outlet in desirable musical activities which have educational value to the child.



## » CHAPTER FIVE «

# Processes in Learning to Read and Reading Music

IN THE PRECEDING CHAPTER, the processes involved in learning oral language were analyzed and applied to the learning of music. Insight into the manner in which the child learns to sing and to read music was gained. This chapter attempts a similar study of language reading. It, too, has definite applications in music education. The psychology of reading has been studied more thoroughly than that of any other school subject. For this reason, it seems very desirable to inquire into modes of learning in reading in the hope of gaining a better understanding of how learning takes place in certain aspects of music education. It has already been pointed out that both are examples of linguistic learning, and identical processes prevail in both fields. It is safe to say, then, that a further understanding of the basic psychology of reading will give information about learning in music.

### DEVELOPMENTS IN THE PSYCHOLOGY OF READING

It is now possible to give a reasonably accurate scientific description of the act of reading. How the individual recognizes the printed symbols and how he interprets the meaning underlying them can be stated with some degree of definiteness. All this throws great light on the nature of reading in the vernacular and, of course, as a mental process indicates how reading is done in music. The result is that there is now available a basis for a sound procedure in teaching reading in terms of the known nature of the learning process. The researches in the field of reading have constituted the greatest contribution to educational psychology that has ever been made.<sup>1</sup> Because of the similarity of the processes of learning, the contribution to music education made by these studies is of inestimable value. It seems strange that

<sup>1</sup> Judd, Charles H. *Educational Psychology*, p. 171. Boston: Houghton Mifflin Company. 1939.

these results have never been applied more generally and with greater insight in the formulation of procedures in music education. The purpose in this chapter will be a) to describe the processes involved in reading; b) to indicate the nature of good practice in teaching reading; and c) to apply these principles to teaching to read music.

Four people have made great contributions to present-day thinking about reading. Their contributions may well be summarized at this point.

While Colonel Parker did not base his conclusions on research of the modern type, a half century ago he enunciated some basic truths: in hearing speech, the child is conscious of the whole word only; the learning of each word and idiom springs directly from the necessities of thought; reading is thinking, not the pronunciation of words; the real use of words is to arouse thought; attention to form obstructs mental action; the child never thinks of a single sound by itself unless that sound is a whole word; the child writes words without knowing the names of the letters and does it spontaneously in precisely the same way as he learned to hear and to speak; the child's whole being is sensitive to the rhythm of music; the pantomimic use of the body, like voice and speech, is an immediate response to thought and a universal medium of expression; the relation of music to language is exceedingly close; music explains, interprets, and is the natural medium for the expression of poetic thought; the cultivation of the voice in music should be immediately controlled and governed by thought and emotion, and consequently the isolated learning of notes is fundamentally unnecessary; in fact, all technical skills necessary for the adequate expression of thought in all modes of expression may be thoroughly acquired under the immediate impulses of intrinsic thought. Parker concluded by saying that when it is possible to understand the psychological processes by which the young child learns to speak and understand his own language, the whole theory of learning any language will be understood.<sup>2</sup> Thus did Parker enunciate doctrines which are accepted today as basic in thinking about education. A complete practice of music education for the schools of today could be designed out of these concepts, which are thus reviewed in somewhat literal summary.

Another pioneer in the psychology of language-learning was Edmund B. Huey, who experimented and wrote in the field of the psychology of reading.<sup>3</sup> He not only reviewed and interpreted the work of

<sup>2</sup> Parker, Francis W. *Talks on Pedagogics*, p. 18. New York: E. L. Kellogg and Company. 1894.

<sup>3</sup> Huey, Edmund B. *The Psychology and Pedagogy of Reading*. New York: The Macmillan Company. 1910.

earlier investigators but also did some very fundamental research himself, which paved the way for later studies. Most important of all, he applied the then-known facts of the psychology of reading to the teaching of reading. He made extensive application of existing information about the processes involved in reading in formulating a consistent practice in that subject. His conclusions even today have great significance for the better teaching of reading. His work has had very great influence in this country. It is difficult to understand, however, why some practices in the teaching of reading have persisted so long after his positive conclusions based upon an abundance of facts showed their unsoundness. The application of some of his conclusions ought to have a far-reaching effect on teaching to read in music.

Then came Judd and his students and colleagues at the University of Chicago. They made a great refinement of the technique of measurement in reading.<sup>4</sup> Judd held that learning to read is similar to learning a new language. He dispelled the idea that training for more efficient eye movements alone would improve reading ability. Eye movements in reading, he declared, are merely symptoms of central neural processes. He called them "expressions of the efforts of the reader to get meaning from the printed page."<sup>5</sup> A wide span of recognition indicates fluency in interpretation of the meaning of what is read. When the span of perception of a reader increases and the duration of the fixations decreases, it does not mean that better co-ordination of the muscles of the eye has been attained but that the ability of the reader to interpret meaning has improved. The reader does not read better because he has better eye movements but he has better eye movements because he reads better — a conclusion of far-reaching significance.

Finally came Morrison with his insight into the nature and principles of what he calls language-arts learning. His clear statement of what constitutes real reading made a great contribution in defining the objectives of teaching in that field.<sup>6</sup> His interpretation of reading has

<sup>4</sup> The following research monographs dealing with reading are representative of a considerable number published at the University of Chicago on this subject and done under Judd's direction:

Gray, C. T. *Types of Reading Ability as Exhibited through Tests and Laboratory Experiments*. Chicago: The University of Chicago Press. 1917.

Judd, Charles H., et al. *Reading: Its Nature and Development*. Chicago: The University of Chicago Press. 1918.

Buswell, Guy T. *Fundamental Reading Habits: A Study of Their Development*. Chicago: The University of Chicago Press. 1922.

Judd, Charles H., and Buswell, Guy T. *Silent Reading: A Study of the Various Types*. Chicago: The University of Chicago Press. 1922.

<sup>5</sup> Judd, Charles H. *Educational Psychology*, p. 186.

<sup>6</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), pp. 293-299. Chicago: The University of Chicago Press. 1931.

an especially pertinent application to music. He declared that reading is the ability to sense the meaning of the printed page without focal consciousness of the words and other elements of discourse. The good reader is likened to one who looks through a pane of clear glass to some object beyond. The good reader needs to be as unconscious of word-forms as is the person who is gazing through the window and thinking about something of interest which is occurring within his range of vision at some distance beyond the window. He does not see the glass because his whole attention is given to whatever he is observing out beyond the window. Just so must children look at printed words or musical symbols but see only the meaning that lies beyond the symbols.

### THREE ASPECTS OF COMPLETE ACT OF READING

Reading is a muscular and interpretative process which has three aspects, namely: a) the muscular movements of the eye connected with its movements and fixation pauses; b) the retinal work of the eye in sentence perception; and c) the mental process involved in apprehending the meaning of the printed words — the interpretation of what is read. It is understood, of course, that these are one simultaneous and unified process and not three separate and independent acts following each other in succession. Ability to read efficiently depends upon all three factors. Real reading is essentially an interpretative process: namely, an act of thinking under the functioning of written words. It is, of course, this interpretative aspect that is important. The other processes merely reveal the character of interpretation. This last fact applies with great force to reading music.

### EYE MOVEMENTS IN READING

The movements of the eyes in reading have been measured and recorded with precision by scientific methods. It is a matter of common knowledge that the eye does not move along the line of print in a uniform manner, recognizing letter after letter and word after word. It sweeps along the line in a series of alternating pauses and forward movements. When the eye has reached the end of a given line, it sweeps back to the beginning of the next line and comes to a focus at a point near the beginning of the line. Now a portion of about an inch or an inch and a half in all is within the field of vision. All parts of the retinal field are seen as one simultaneous visual whole.<sup>7</sup> After a very brief pause, the eye shifts its position in a forward direction and comes

<sup>7</sup> Dodge, Raymond. "The Psychology of Reading," *A Cyclopedia of Education*, 5:115-118. (Paul Monroe, Editor). New York: The Macmillan Company. 1913.



to a focus on a point farther along, and a second section of the line adjoining that just seen comes into view. This process continues with great swiftness until the entire line has been photographed successively in this manner. The backward sweep of the eye from the end of one line to the beginning of the next and the shorter forward sweeps are very rapid; but a relatively longer amount of time is consumed in the reading pauses. It has been determined by experimental methods that the eye does its seeing during the fixation pauses and sees nothing in the forward and backward sweeps which are too swift for clear vision.

The rate of reading is one of the very important factors in reading ability. It is self-evident that the individual who reads with the widest span of perception, who makes fewest fixation pauses per line, and whose pauses are of the briefest duration, will be the most rapid reader. In fact, it has been found experimentally that these are the chief characteristics of the most rapid readers. A four-inch line can be read with two fixations.<sup>8</sup> Two experimenters found a reader who could read correctly sentences of from four to six words of from two to ten letters each and who at times could also perceive clearly a simple word at the end of a sentence of seven words which contained twenty-six letters.<sup>9</sup> The lengths of the exposures were one tenth of a second. Cattell discovered one reader whose maximum span of perception was seven words, provided they made a sentence and were arranged in two lines.<sup>10</sup> The time of exposure was one hundredth of a second. In these facts is some indication of what the possible span of perception may be in efficient readers. As pupils improve their interpretation of the meaning of what is read, they increase their span of recognition. A larger and larger amount is seen in each single act of recognition. The speed of interpretation is thus increased.

About three decades ago, Dodge summarized some significant research in reading. Concerning the area which can be seen clearly during any one fixation, it has been shown that only about five letters are entirely clear at any one time and that only three are sharply defined. It has been demonstrated, however, that it is possible for some readers to apperceive correctly at one fixation half of a four-inch line. The reader may think he sees all of the letters of all the words clearly, but he does not, for it would be an impossibility. The explanation of what takes place is that central factors operate in connection with the objective stimuli and enable the reader to apperceive words and letter groups. As a matter of fact, one sees only a very small part of the line in print.

<sup>8</sup> Huey, Edmund B. *Op. cit.*, p. 29.

<sup>9</sup> *Ibid.*, p. 61.

<sup>10</sup> *Ibid.*, p. 62.

He infers what he does not see, and what is lacking in the imperfect and incomplete retinal picture is made up and filled in by the mind. This fact has an important bearing on the teaching of reading, and it applies equally well to reading music.

In general, it may be said that word perception takes place through recognition of word wholes. Chiefly, it is the characteristic visual form of the grouping of the letters by which the word is perceived. It is tolerably well made out that, in the case of practiced and efficient readers who have become effective in grasping meaning, the apprehension of the form of the visual articulation is the means by which the reading takes place. Words are often parts of larger wholes, such as phrases or sentences, which are read as wholes in the same manner as words are read as units. Especially is this true of familiar phrases.

#### IMPORTANCE OF PREMONITIONS IN READING

Indirect vision seems to play a very important part in the reading of the efficient reader. Many years ago, Dodge pointed out that words which are at a distance from the center of fixation in a forward direction along the line and very indistinctly seen are apprehended through premonition. This is one phase of interpretation. Very great importance is attached to these premonitions, for they play a very significant part in the apprehension of the sentence. They are said to determine the position of future fixations and to reduce the duration of individual fixations. They frequently cut down the length of fixations to one quarter of the normal perception time. Often they are less than the reaction time of the eye. They are a most important part of the training in rapid reading. The very rapid reader who makes only two or three stops in a line has no more distinct vision than the excessively slow reader who makes three or four times as many pauses. His superiority lies in the fact that he grasps the meaning of what he sees in his extra-fixational vision.<sup>11</sup>

#### BRIEF EXPOSURE RESULTS IN CLEAREST VISION

A few facts concerning the nature of attention are of far-reaching importance in connection with reading. Attention is rhythmical: it moves in waves, fluctuates, pulsates, and wavers. These rhythmical waves of attention are of very brief duration. This particular characteristic of attention needs to be understood by teachers. The fact of importance is that the clearest visual image and the widest span of attention occur at the first momentary pulse of attention. This period of clearest vision is of the briefest duration. Huey summarized the

<sup>11</sup> Dodge, Raymond. *Op. cit.*, p. 117.

whole general situation on this point when he said that in those cases in which printed matter was exposed to the eye for only about one hundredth of a second, the reader could see more or could read the same amount more easily than when a longer exposure was used.<sup>12</sup>

#### PROCEDURES IN TEACHING READING

Because of the great similarity of the teaching processes in reading and in music, it seems desirable to consider some features of good practice in the teaching of reading. A description of reading procedures will reveal the nature of good practice in such a way that the conclusions can be applied to the teaching of reading in music. There are, of course, some differences in learning to read and learning to read music, but basically the same learning principle prevails.

The initial steps in reading have great significance. There are undoubtedly many individual variations in methods of sentence perception, but it is probably also true that the procedure by which an individual is taught to read in the first three years of his school life has a profound effect upon his later method of reading. It may be that the reading lessons of the first three months of school will fix a habit. Certainly the same principle applies to reading music, for the first steps in teaching to read music are equally significant for future progress. They may be so handled as to facilitate or hinder good learning during the following years. If the teacher's procedure in either field during the first three months inflicts upon the child habits unfavorable to effective reading ability, they will be difficult to break in later years.

In the last few years, reading practices in some progressive schools have been radically changed in very important particulars. It is insisted that real reading shall be secured from the outset. As he reads the printed sentences, the good reader does not really see words; he is engaged primarily in thinking meanings and interpreting the thought. Early lessons in reading should be so taught as to produce this very effect. This is one of the great fundamentals in the teaching of reading to beginners. Reading practices must not produce a consciousness of word-forms, for that is both unnecessary and highly unfavorable to the development of efficient interpretation of meaning. This is one basic principle of good reading procedure. It has a direct and significant application in teaching to read music. The child must read musical meaning from the score from the very beginning.

In good practice, the earliest reading lessons involve only words which are already a part of the children's oral vocabularies and which are clearly associated in their minds with familiar objects, ideas, or ex-

<sup>12</sup> Huey, Edmund B. *Op. cit.*, p. 54.

periences. Not long after the beginning of reading, short sentences are read as unanalyzed wholes. It is probably even better practice to use whole sentences from the very beginning. The auditory forms of these sentences are already familiar to the children. They are sentences which the children themselves have used and which they have a strong desire to read. Thus the language structure is a part of the children's own pattern of speech, and that removes one difficulty which might otherwise be an obstruction to rapid learning.

Visual forms of sentences which are seen in connection with objects or experiences, and which occur in frequent oral repetition, quickly become associated with the corresponding auditory forms. To the children, these sentences are visual wholes representing certain meanings, just as spoken sentences are to young children complexes of sounds conveying certain meanings which they grasp as unanalyzed wholes. Without carrying the illustration further, it may be said that in a more or less incidental manner at the very outset many short sentences become meaningful to the children in this way as unanalyzed auditory wholes. Then they are read as unanalyzed visual wholes. A right start in reading requires that the children be not focally and explicitly conscious of word-forms and much less of letters or other elements. This, to be sure, is a description of the better practice in reading which does not yet prevail in every school system. It is the practice which must eventually prevail throughout the country if the basic psychology of language-learning is fully accepted. Upon these same principles should the earliest practices in learning to read music be founded. As a result, the child's attention would not be focused on each individual note but on tonal patterns or phrases.

From the very first, reading experiences consist of connected stories which are definitely related to child interests and have the same appeal as do the things about which children talk so loquaciously in their spontaneous conversation in their own group in their out-of-school life. At this stage, all reading grows out of the children's own significant experiences. The words are their own, as well as the sentence structure in the main. So far as possible, the children's own language pattern is followed. Sentences as composed by the children under the teacher's sympathetic and wise guidance are read from chart or blackboard. Even a reading experience consisting of a half dozen sentences is in the form of a story about something which will grip the interest of the children and hold their attention. It ends in a climax which leaves them with a desire for further reading. Especially does the teacher seek to avoid the kind of disconnected, disjointed sentences often found in the older primers.

## PROCEDURE IN READING FROM BOOKS

At the end of several months of chart or blackboard reading of their own stories about things of great interest to them, the children begin to read from easy primers. The reading follows quick perception practices. Slow rendering of the thought word by word is always avoided. The children at all times get the entire thought of the sentence before they read it orally. Under such a procedure, children will read many books during the year. An abundance of good reading material is now available for this purpose. The main idea is for the children to read as extensively as possible from easy and interesting material. A great deal of material for spontaneous individual reading should be provided.

## LEARNING OF LANGUAGE GROWS OUT OF SOCIAL DEMANDS

A basic reason accounts for the efficient manner in which children add new words to their speaking vocabularies with meanings well-understood. The same fact is the basis of learning to comprehend the meanings of the words which they encounter in reading. As previously said, the child uses and has a need to use language in the social relationships in which he lives. He needs language in order to maintain his social adjustment to his world. His expanding social life demands an ever-growing power to express himself in the form of oral speech and to comprehend the speech which he hears in his social environment. On account of its very great significance, this idea may be restated. There is a powerful and impelling force within the child to make known his wants and to express his desires in order to get on in his world. It is under the impulse of an inner urge of this kind that the child displays such great efficiency in learning his own spoken language by which he expresses himself and in acquiring the ability to comprehend the language which he hears. No doubt, under similar conditions the child would display the same marvelous efficiency in learning to read. When reading grows out of the natural and impelling demands of the child's social life and is as closely connected with his pursuit of desired ends and is the means by which he seeks and attains goals and purposes which are most significant to him, he will learn it as rapidly and efficiently as he learns to talk and to understand spoken language.

## INAPPROPRIATENESS OF ISOLATED DRILLS ON ELEMENTS

According to the opinion of many investigators, based upon facts, too much abstract and isolated drill on word elements may cause an individual to fall into a slow and halting type of reading. This be-

comes a habit; and, while improvement is possible, the habit can never be entirely overcome.

The direction of attention is an important consideration in this connection. The child may form the habit of reading with focal attention to word-forms, and he may thus attend to the minute particulars of words which he reads. In this case, he is certain to fail to grasp the thought in a completely satisfactory manner. He is likely to develop a habit of slow, plodding interpretation with too much attention to textual details. It is said that a good proofreader is never able to read rapidly with understanding.<sup>13</sup> The result of continued practice in proof-reading is the same as the effect of persistent drill on isolated word elements. Reading becomes merely a word-by-word, letter-by-letter deciphering process. This manner of reading hardens into habit, and the reader is then bound within certain limits from which he can never escape. He can never become as efficient a reader as he might have been had he had the right kind of reading experiences before the habit became fixed. This view is in accord with what is known concerning habit formation. It is also well-established that the method of sentence perception and interpretation which a child acquires in the first three grades is likely to remain as a permanent characteristic.

It is of the greatest importance, then, that the current practices in primary education in the schools be so formulated as to result in the establishment of a habit of sentence perception and interpretation which is favorable to rapid reading accompanied by rapid assimilation of the thought. That the effect of the persistent daily drills on the isolated elements of words often used in teaching reading is distinctly harmful and wasteful seems to have a basis in fact. Hours and hours are spent subjecting the child to dull, uninteresting, abstract drill which might be used in other ways with more advantage to the child.

The expert telegrapher is so trained that he gives no attention to the minute particulars of the words as they are clicked off by the instrument but is able to transcribe on the typewriter in properly spelled and punctuated discourse the clicks which he hears; and he can do this at the rate of eighty-five words a minute, keeping two hundred clicks behind the instrument as he works. In other words, all mechanical details of the auditory perception have been reduced to an automatic basis, and he simply takes in the sense of what is coming to him so rapidly in the form of steady groups of clicks from the receiving apparatus. This mastery has come through practice. Precisely the

<sup>13</sup> Angell, James R. "The Doctrine of Formal Discipline in the Light of the Principles of General Psychology," *Educational Review*, 36:6. New York: Educational Review Publishing Company. 1908.

same effect must be produced in the efficient reader. It can be brought about only by practice of the right kind. It is, however, open to serious question whether this effect can be secured by constant and unremitting daily drill for two or three years on isolated meaningless fragments of words with complete absence of anything even approaching interpretation of thought. The evidence at hand warrants a contrary conclusion. The general principle may be laid down that all practice in reading should be on the interpretative process.

#### PROCEDURE IN FUNCTIONAL LEARNING OF WORD RECOGNITION

Under justifiable procedures in education, however, a degree of isolated practice is permitted. When an element has been experienced in its normal setting and more practice in its use seems to be required, that element may be taken out of its functional relationship, subjected to practice, and then replaced in its setting for further practice in the whole in which it normally occurs. Appropriate conditions must surround such practice. The thing to be avoided in reading is the establishment of a focal consciousness of word-forms which inhibits the thinking process involved in interpreting the thought. A pronounced word-consciousness is fatal to good interpretation of meaning in reading. Thus, in singing, the time comes when attention to notation according to the principle just stated in application to reading the vernacular may safely be attempted in the degree in which it is necessary. It is reiterated that this must not be done at the outset, for a habit of attention to notational details without musical meaning may be established. The whole question is further discussed in a later chapter on functional learning as applied to the musical score. These principles are there further developed.

#### LINGUISTIC LEARNING APPLIED TO MUSIC EDUCATION

Reading and its underlying psychology have been thus analyzed in some detail as an example of linguistic learning. Applications can now be made to learning in appropriate aspects of music education. This discussion shows how, in learning to read either language or music, an appropriate teaching procedure can be established on sound reasoning. It has already been stated that learning to read printed discourse as found in reading books and all forms of children's literature as well as learning to read music follow exactly the same principles. Obviously, then, principles and practices in music education can be derived from this analysis of reading. Some principles which emerge from this analysis of reading and which are applicable to music education will now be discussed.

The child's first singing experiences should be like his first experiences in talking. In the beginning stages of singing, learning is done by ear-imitation from the teacher, who sings much to the children. The sentences and phrases of the songs are unanalyzed visual wholes as heard by the children and as sung by them. They represent both meaning and beauty to the children as they are sung, and they bring keen enjoyment. The same spontaneity and the same enormous amount of repetition should characterize the child's early singing as appears in his childhood talking experiences. That same profound interest should be present when the child sings a song.

After a year or more of singing songs learned by ear-imitation, the children should begin to sing from children's songbooks. Many good books are now available for this purpose, but many more are required in order to furnish the necessary amount of singing experience. Folk songs of many lands are desirable for this purpose. More beautiful children's poetry needs to be set to music for song material. Only by an abundance of singing can the necessary repetition be furnished similar to that found in children's oral speech or in the extensive reading now considered necessary in order to learn to read. Repetition, but always in a new context, is the basic principle in learning to speak or read a language. All must be done in connection with gaining or expressing meaning, and this must be the thing that is always focal in the child's attention. In the songs sung by the child, meaning and feeling must be uppermost in his mind. When he reads music, musical meaning likewise must be predominant in his thought. Through his abundant experience in song singing to express thought and emotion, the child gets a feeling for tonality and rhythm.

Exactly the same principle holds in the field of music as is found in learning to understand speech and to express ideas in oral language: namely, acquiring these abilities under the impulse of social need. The circumstances surrounding the learning of oral language cannot be exactly duplicated in reading or in music, but the same forces which so powerfully motivate the learning of oral speech can be introduced to as great an extent as possible in learning to sing and to read music. So far as these factors can be used, they will greatly aid learning. The social motive must be made predominant in singing. The basis for learning to read music must be the desire to get the musical meaning and to express it in song.

It is most important that at the beginning the attention of the children be not called to the notation. Singing should continue, and the score should be an unanalyzed visual whole which the children will eventually come to recognize as expressing musical meaning as a whole.



As they sing their songs with the music in front of their eyes, the musical meaning of the larger units, such as phrases, will gradually emerge in their minds as wholes; and they will remain unconscious of the individual notes or other minor structural details. The ideal is that the musical meaning pictured by the phrases shall exist in their minds as unified complexes of musical meaning, just as an auditory sentence heard in conversation is a unified complex of sounds having meaning as a whole, or as a printed sentence is a unified complex of visual symbols which in its entirety has meaning. As pointed out earlier in this chapter, in connection with reading the vernacular, it is imperative at this stage that the child learn to read musical meaning from the score without focal consciousness of its detailed structural elements. Only so can a right start in reading music be attained. The teacher can well afford to seem to make slow progress here in the interest of establishing a right foundation. These things are a reiteration of what has already been said about reading, for they are a *sine qua non* of music education.

The facts brought out earlier in this chapter about the extent of the possible span of visual perception must be borne in mind in this connection. Children are able to take in an entire musical phrase in one or two rapid eye sweeps and at the same time sense the meaning. Through premonitions as they sing, children's eyes will reach ahead and grasp meaning conveyed through musical symbolism far ahead of the singing voice. The studies in the psychology of reading as related to the span of perception, inference of meaning, eye-voice span, and speed in visualizing sentences and apprehending meaning have great significance for the approach to music reading, which is implicit in the new music education. A functional approach to learning to read music is also implied.



## » CHAPTER SIX «

# Basic Principles in Elementary Education Applied to Music Education

IN CERTAIN BASIC principles of the new elementary education that has emerged in the last quarter of a century in this country are found many concepts upon which to build a new music education. This application has never been made in any complete sense. The full emergence of the new music education, which has existed in potentiality for some time but has never come forth in practice in the largest possible measure, has been retarded on this account. Foundational principles of education are inherent in what has been said about child development and learning in the preceding chapter and in some other basic thinking in education, including some recent interpretations in educational psychology. It is the purpose in this chapter to relate some of this newer psychology and educational philosophy to music education, to the extent that it can be done within such limits.

### CHANGING DEMANDS IN ELEMENTARY EDUCATION

In a discussion of changing demands in elementary education written a few years ago, an exceedingly challenging statement was presented. People today, it was stated, are living in a century of change, in which our basic customs and sentiments are being transformed by science and technology. It was claimed that there is a critical need in contemporary society to develop citizens who have the disposition as well as the information and insight which will enable and incline them to take an active part in a more intelligent manner as actual participants in the ever-changing society in which we are now living. These words carry today even more meaning than they did a decade ago, when they were written. In this discussion, the school system was conceived as an instrument by which society may be reconstructed and continuously rebuilt along lines which will make the world a better place in which to live.

Following these preliminary statements, certain new demands in elementary education were outlined. Children must have opportunities to grow through their own activities. They must understand contemporary American civilization under which they live. They must have opportunities for participation in group living: that is, opportunity to gain experience in co-operatively working together toward the end of building a better group life. The schools have an exceedingly important part to play in building a new civilization, and the elementary school occupies a strategic position in aiding to achieve this important goal. By their activity, children gain the experience from which they learn. Children must have the opportunity for creative self-expression, for it is through such means that they can best develop their own ideas and talents. Only so do children develop the originality and ingenuity needed in meeting the problems of an increasingly complex life in the world. They need to acquire flexibility of mind toward accelerating change. They must develop an attitude of tolerance toward points of view different from their own and an understanding of other cultures and other peoples to the end that races and nationalities may be looked upon as a part of one mankind. Only by such an attitude on the part of people can permanent international peace and happiness best be fostered throughout the world. These are indeed challenging demands.

The need for new materials appropriate to these demands was discussed in an equally clear and incisive manner. Reading was used as an illustration. It was shown how the activity of reading constitutes a part of the necessary new materials. Reading was not considered to be a separate subject but was regarded as an implement to be used in other fields. Looking upon reading as a separate subject in the curriculum produces an artificial situation which is contrary to modern conceptions of the educative process. The predominant features of reading books should be units of living and learning connected with the most significant aspects of the new curriculum and with realistic activities of living.<sup>1</sup>

Exactly the same type of thinking may be applied to music. In a school system with such a purpose, music is an exceedingly important influence, and one which makes a most significant contribution to its fundamental social objective. Thus, music assumes a place of great importance in education. As already characterized, music is thus seen in the role of a major element in civilization. It is a significant part of the broader elementary education that is now demanded.

<sup>1</sup> Smith, Nila Banton. "Changing Demands in Elementary Education," *Unit-Activity Reading Series: Teachers' Guide for the First Year*. Silver Burdett Company. 1935.

## NEW CURRICULUM PHILOSOPHY AND MUSIC EDUCATION

As one result of these new demands, a new curriculum philosophy has come into formulation in this country in recent years. It has not yet greatly affected the actual teaching in the classrooms of the public-school system. At least, it has not transformed teaching practices in any large way. It is rapidly coming to have a dominating influence, however, in the thinking of a larger and larger number of school people. It is likely to constitute the frame of reference within which the curriculum will operate to an ever-greater degree in the future. This philosophy is an outgrowth of significant facts about child development and learning, such as have already been presented in the preceding chapter, as well as social objectives of education which are the outcomes of the imperative demand for a continuous rebuilding and improvement of the culture existing in the present age in America. It is essentially a system of thought about education based upon a foundation of scientific facts about the individual and the culture in which he lives and a reasoned analysis which takes into account all pertinent knowledge. A curriculum philosophy which dominates educational thought and gives character to the entire process of education to some extent will also determine the distinctive qualities possessed by such a phase of the whole as music education. Thus, the essential nature that music education will assume in the future can be seen by studying the framework within which it is included and the design of the whole in which it is a constituent and also itself a determining part. Music education cannot fail to be greatly affected by its connections in its curriculum relationships.

Some people think that the total curriculum of elementary education should consist of a number of aspects which may be called comprehensive fields, such as language-arts and social studies. Another viewpoint regards the curriculum as consisting of centers of interest which cut across all compartmental subject boundaries and which are comprehensive in a degree sufficient to embrace a great deal of significant subject matter appropriate to children of different ages. Under the conception of the curriculum as a sequence of learning-units, it would have two aspects: first, a series of abilities with desired degrees of skill, comprehensive and significant understandings and insights, appreciations of worth and value, and conduct attitudes with appropriate behavior patterns — all of which would comprehend the scope of desired learnings appropriate to elementary education; second, a very comprehensive assembly of the best possible potential materials and activities for use as experiential or assimilative material of learning-units, from which the teacher and pupil may make selection as needed

to accomplish the desired learnings. Both the sequence of learning-units and the related experiences out of which the learnings arise constitute the curriculum as conceived in this volume. Under good thinking, the sequence of units is flexible and adaptable to varying abilities among pupil groups. It is understood that some pupils will advance faster than others in achieving many desired learnings because of individual differences in organic capacity but that all may eventually arrive at the same point in such learnings.

In this kind of curriculum, there is no fixed body of subject matter to be learned in music or in any other subject. There is no predetermined amount of ground to be covered or drilling to be done in any subject. There are no minimum essentials of subject matter in any learning connection, for education is a qualitative and not a quantitative affair.

It is held by some people today that the curriculum should be conceived from the point of view of the integration of the pupil with his social group and at the same time integration within himself as an individual. The new curriculum as conceived today by one group of frontier thinkers has two main aspects. Its values come from two sources. Some come from the specific program of studies in the schools. Others are attained without regard to any subject areas or fields. Thus, it is both the general life of the school and its program of studies which are sources of educational values to pupils.

One of the most forward-looking conceptions in modern education is the idea that the basis for organizing the work of schools shall be found in what have been called areas of social living. This conception contemplates the acquisition of all desirable school learnings in connection with enterprises of lifelike character which have the realistic qualities and the vitality as well as the deep significance characteristic of children's out-of-school life. Thus, enterprises in carrying on the basic functions of living constitute the curriculum. This idea should have a vast influence in shaping the character of the music education of the future throughout the world.

Some years ago, the idea that the curriculum should be designed out of the culture was brought forth by one of our foremost students of the curriculum. It is perhaps a desirable enlargement of his thought to say that the institutions of society are the curriculum of general education, which takes in the entire period of the elementary school. It may be stated that civilization is the art of living together and is expressed in community existence. Institutions constitute the structure or the fabric of the art of civilization. Institutions are the carriers of the culture which is expressed in culture products, and they

together constitute man's cultural environment. When the universal institutions of society have been named, the curriculum of common education has been defined. Among universal institutions which immediately come to mind and are representative of the large number constituting the curriculum are: language, mathematics, music, art, science, commerce, industry, health including hygiene and athletics, religion, and many others which have been identified. This idea makes a great contribution to our curriculum philosophy, and it goes far to show the essential character that music must assume in the new elementary education that is now in process of emerging in this country under recent dynamic thinking.

#### SOURCES OF NEW CURRICULUM PHILOSOPHY

Any person who has studied extensively the literature of education, especially the literature dealing with elementary education, knows that these concepts of curriculum philosophy have been in the process of emergence for at least two decades. The reader may refer to the following sources in which an extended discussion of these ideas will be found.<sup>2</sup> It is not necessary to elaborate them for present purposes.

#### CONTEMPORARY CURRICULUM PHILOSOPHY AN INTEGRATION

Now, all these curriculum concepts are not mutually exclusive ideas. It takes all of them to define the modern curriculum and to show the essential character of music education in the totality that is elementary education. An integrative curriculum can have for its central theme the contemporary social order. It can include the whole life and pro-

<sup>2</sup> Rugg, Harold (Chairman of Committee on Curriculum of the National Society for the Study of Education). *The Foundations and Technique of Curriculum-Making, Part I, Curriculum-Making: Past and Present*. Bloomington, Illinois: Public School Publishing Company. 1926.

Rugg, Harold, and Shumaker, Ann. *The Child-Centered School*. Yonkers, New York: World Book Company. 1928.

Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition). Chicago: The University of Chicago Press. 1931.

Rugg, Harold. *American Life and the School Curriculum*. Boston: Ginn and Company. 1936.

Kilpatrick, William H. *Remaking the Curriculum*. New York: Newson and Company. 1936.

Hopkins, L. Thomas, and Others. *Integration: Its Meaning and Application*. New York: D. Appleton-Century Company. 1937.

Rugg, Harold (Editor). *Democracy and the Curriculum*. New York: D. Appleton-Century Company. 1939.

Morrison, Henry C. *The Curriculum of the Common School*. Chicago: The University of Chicago Press. 1940.

Hopkins, L. Thomas. *Interaction: The Democratic Process*. Boston: D. C. Heath and Company. 1941.

gram of the school. It can be organized in terms of functional units of learning when that idea is sufficiently enlarged. Such units can be centers of interest. In the studies and activities which constitute the curriculum, pupils may come into possession of man's universal social institutions on their levels of ability and understanding. The experiences of the curriculum from which pupils learn may be areas of social living. The welding of all these ideas into one conception constitutes the philosophy of the curriculum. Music must operate in terms of all these ideas. It must be an integrative force in the lives of children. It must be one area of social living. Music education includes more than merely teaching children to sing or to play an instrument. The all-embracing challenge of music education, even in the elementary school, is to make music as a social institution a possession of every child in the world by participation, familiarity, knowledge, and the resultant appreciation. Thus is the character of elementary-school music education determined by the philosophy which is basic in the modern curriculum.

#### THE NEW ELEMENTARY-SCHOOL CURRICULUM

In the elementary school of the future, children will begin their school life in an ungraded primary school in which they will be enrolled and assigned to appropriate groups until they have attained the primary learnings and the growth and maturity in personality which are contemplated. The present nursery school and kindergarten will be a part of the primary school. In this kind of school, any pupil will change from one group to another whenever it is to his advantage. The whole elementary school will be one continuous unit but with different emphases which learning and maturing require. Inevitably in this kind of school, the school subjects as such will disappear in favor of units of living and learning.

#### EXPERIENCE, LEARNING, AND SUBJECT MATTER

The relation of experience to learning has already been mentioned in a preceding chapter. Dewey has contributed to the concept of the place of experience in education by a discussion of the progressive organization of subject matter.<sup>3</sup> All that he says applies with great force to music education.

At the beginning, materials of the various school studies must be so chosen as to come directly out of the life-experience of the learner. They must fall within the scope of his experience. Dewey calls this

<sup>3</sup> Dewey, John. *Experience and Education*, pp. 86-116. New York: The Macmillan Company. 1938.

only the initial step. Then comes the progressive enlargement of experience, and organization takes place in the child's mind. Finally, experience assumes the logical form which it occupies in the mind of the mature person. Dewey shows how this takes place in the case of the young child in his preschool life without teaching of any kind. The child's environment is very limited in scope, but in and of itself by its own momentum it expands. By experience, the child learns various activities and acquires abilities, such as talking. Dewey says that in the case of such a child, the "intrinsic subject matter of its experience widens and deepens."<sup>4</sup> For the child, he says, the environment acquires size and thickness. Experience develops new abilities, and these abilities make possible larger experiences.

Thus, the child's powers expand on the basis of their own growth. By this means, the child's experience furnishes the starting point for all learning. The present abilities and other learnings which the child has acquired at any one time are the basis for all further learning. Morrison said the same thing when he declared that what the child has learned in the past determines what he can learn now or in the future. By implication, there must be a continuity in the child's learning and in his education. Dewey is perfectly clear in his statement: learning must start with the child's background of experience and with the subject matter involved in this experience and lead on from that point to more subject matter. This shows the relation that experience has to learning.

The attitude to subject matter which has just been sketched is a question of great importance in this connection. The subject matter of the older school tended to be what adult people believed good for the child at some future time in his life. The present richer living of the child was largely ignored. Everything was done in the interests of the future. This kind of subject matter came out of the past, for it consisted of what had been found useful at some past time. The child was required to study it and remember it in case he might have some occasion to use it in some possible situation in the future. It was expected to be initially acquired by the child in the logical form it had finally assumed in the mature adult mind. That is never the way in which the child best learns subject matter. It is putting the cart before the horse or attempting to run the automobile engine in reverse when it is desired to move in a forward direction. Things simply do not operate in that way.

Because modern schools have placed emphasis upon present problems in the life of the child, says Dewey, the idea has become current

<sup>4</sup> *Ibid.*, p. 88.



that these schools place no value upon past events. He points out, however, that the past must be studied in order to understand the present. Present experience, he explains, can expand only as it reaches backward and takes account of what happened in the past. Two viewpoints in this respect prevail: a) some think that the sole function of schools is to transmit to the new generation the cultural heritage of the race; b) others hold that the school should cut itself off from the past and deal only with contemporary events and future conditions. Dewey is convinced that the failure to select and organize intellectual subject matter of the kind he has in mind represents the greatest weakness of modern schools. When any experience does not carry the pupil out into some unfamiliar field, no problems arise which will stimulate thinking.<sup>5</sup> Dewey then advocates using existing experiences in carrying the pupil forward into new areas as yet unexplored by him. He declares, "No experience is educative that does not tend both to knowledge of more facts and entertaining of more ideas and to a better, a more orderly, arrangement of them."<sup>6</sup> Thus, Dewey takes a positive stand for organized subject matter but, as he also declares, the prearranged logical subject matter as it exists in the adult mind and as often found in textbooks cannot provide the starting point for the child's learning.<sup>7</sup>

This further defines the place of music in the elementary-school curriculum. Following Dewey's conception of subject matter and its function, music education will be a process of growth from beginnings in the child's own natural responses in music. These are: a) his natural tendency to portray his feelings in movement and b) his impulse to express his emotions in song. These are natural tendencies regnant in the child organism and do not need to be taught. The child will exhibit movement in response to what is in his mind, and of his own accord he will sing. So far as music is concerned, these are the life experiences with which, as Dewey says, the teacher must begin.

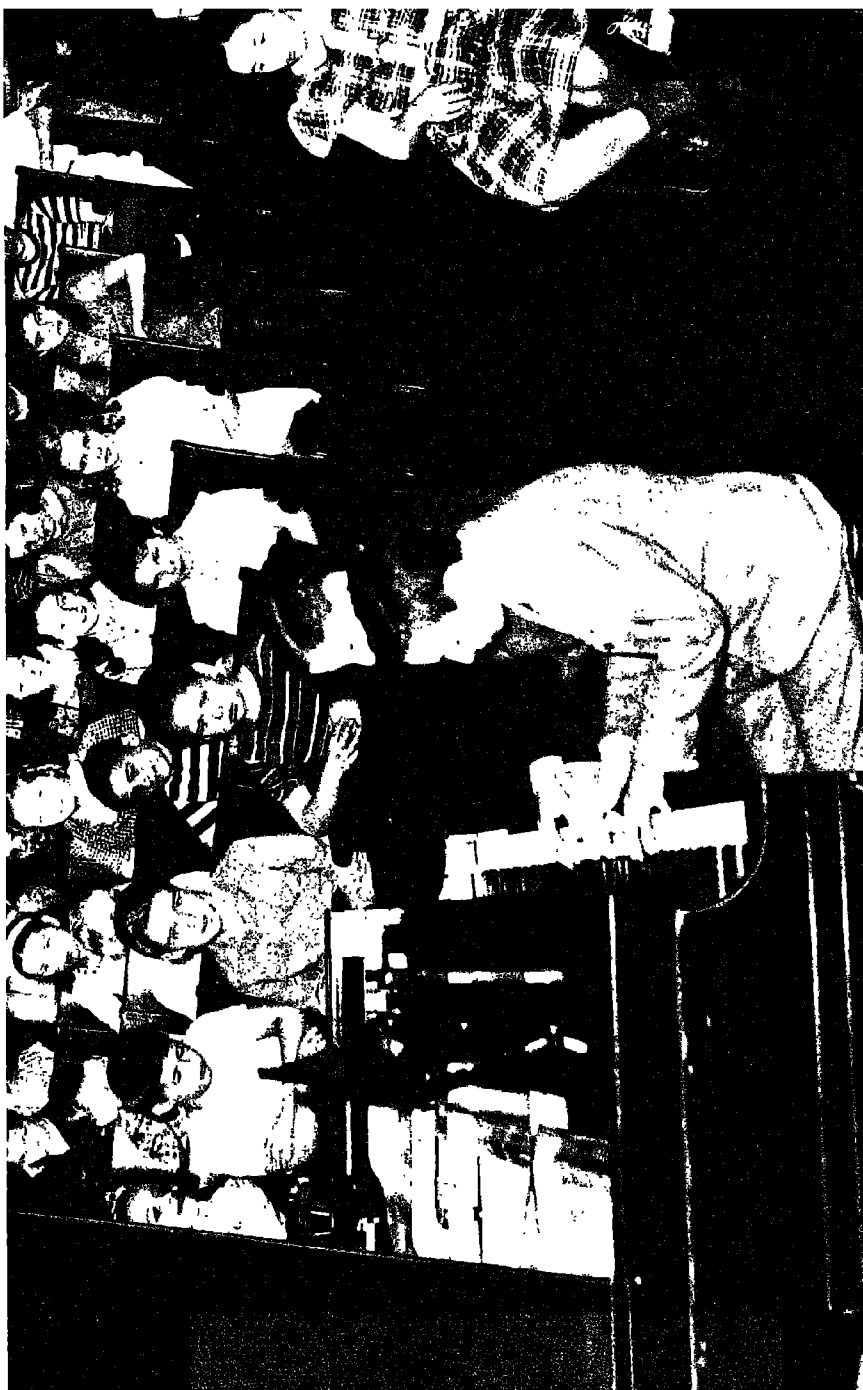
Enriched living on the part of the child is the foundational principle upon which better subject matter will be introduced into the curriculum of elementary education. This goes along with the idea of the school as a school of living in the best sense of the word. It implies at all times an intelligent and cultured teacher who will guide childhood living and, when necessary, control children in their living in order that their experiences may be those which are best for them to have at any particular time in their lives. This choice of experiences may imply several things. It will definitely mean studying both more and better-conceived subject matter. It is life and personality, however, which are the important considerations, and not the subject matter.

<sup>5</sup> *Ibid.*, pp. 95-96.

<sup>6</sup> *Ibid.*, p. 102.

<sup>7</sup> *Ibid.*, p. 103.





It is a means to an end. It is studied as a means of insuring adequate living rather than for itself as an objective. It represents aspects of the cultural inheritance of the race, of which music is a part, which the child needs to possess. He needs to make these things a living experience in his life not only in his learning but in their effects on his own personality. There will be then more rather than less music of all kinds but it, too, must be a living experience in the child's life rather than a dreary round of drill and note learning.

The group living that goes on in the classrooms of the elementary school affords the best situation for thus coming into man's cultural inheritance. This social living of the classroom must gradually extend outward to the larger life of the community, for, as pointed out, it is life that educates. The more effective is the group living of children both in the classroom and outside in the larger life, the better will children learn. This thought leads directly to the idea that all possible improvements need to be made in the quality of the children's living. Children's connections with the larger life of the community should constantly be enlarged in order that they may learn through actual living and that the actual life in which they live may have its greatest possible educative effects. In this manner only will children come to know the life with which they are surrounded and in which they are participants. Obviously, the child's music must extend out into community activities and enterprises in which he will take part. This extension will provide the reaction member of the learning cycle which always implies use of what is being learned as a part of the learning process. It also demonstrates a principle of curriculum philosophy: the experiences of community life in which the child participates are the means by which much, if not most, of the assimilative practice necessary for learning will be secured. It implies for the child a great deal of community participation in various phases of music.

#### PATTERN FOR MUSIC EDUCATION DEFINED

It now seems overwhelmingly clear that the curriculum philosophy which is accepted and becomes the prevailing idea in the area of elementary education will determine the character of music education in the elementary school. This argument shows something of the trend of recent thinking concerning the curriculum in which music education will operate. It has already been pointed out that music education is an element in a total pattern which is the total process of elementary education. This discussion has served further to define the pattern in which music education is determined by the total pattern in which it operates as well as the objectives which it serves. It is now possible

to go forward to the consideration of some further basic conceptions in elementary education which will serve to carry forward our thinking to a formulation of some principles of the new music education upon which curriculum and teaching in that field may be founded.

#### BASES FOR ACTION IN MUSIC EDUCATION

In view of all these facts, it is now desirable to find bases for action in the form of foundational principles. Two essential bases of childhood education have been named. They are: a) pupil initiative and b) responsible pupil activity.<sup>8</sup> These are foundational concepts of modern elementary education. As is also said, "Learning is the outcome of a full, rounded responsible act including seeing the situation, thinking, contriving, deciding, judging, and using habits and attitudes under wise guidance."<sup>9</sup> These three ideas may be accepted as basic principles upon which to build the new music education.

Child interest has been related to education in a way worthy of comment in connection with the theme of this chapter. Pupil activity should begin with those child interests in which reside most hope for good educational results. These interests should give way to better interests and they, in turn, to still better interests. It is through these ever-widening interests, it is claimed, that learning which is of greatest value occurs. Thus, the child's interests are a matter of profound significance in his education. The teacher's function as guide appears clear in this connection. By guiding the child's present interests into ever-better interests on an ever-higher level, the teacher guides the child's education to ever-higher planes and ever-greater attainment. Thus, the place of child interest as a foundation of education is plainly in evidence. It requires no argument to show how this idea is applied in music education. At the very outset, children have deep interests in singing, in listening to sounds made by instruments, in manipulating instruments, and in many similar activities in connection with music. Out of these interests of children better interests may evolve under teacher guidance, and progress in music education may be attained. Thus, music education, as well as all education, must begin with child interest and build upon that as its foundation.<sup>10</sup> This idea is a natural concomitant of Dewey's thought concerning the need to build upon the child's own experiences as a basis for growth in a progressive enlargement of experience into the final stage of logically organized knowledge.

<sup>8</sup> Kilpatrick, William H. "What Is Progressive Education?" *Progressive Education*, 17:321-322. May, 1940.

<sup>9</sup> *Ibid.*, p. 321.

<sup>10</sup> *Ibid.*, p. 321.

## DEMOCRACY AND FREEDOM RELATED TO MUSIC EDUCATION\*

Freedom is a necessary part of the child's life in school if maximum educative effects are to be secured. This, however, means all the freedom that the child can use to his own best advantage, and it also connotes responsibility and wise guidance by older people, such as parents and teachers. Children, under teacher guidance, should have as great an amount of freedom as can be wisely used.<sup>11</sup> The child must be free to learn in the most beneficial ways. He must have as much responsibility in a democratic school organization as will be most valuable for him in living and learning to live in a democratic social community. With his freedom, the child must learn social responsibility. That is one of the greatest of the great fundamentals of modern elementary education. Music furnishes one of the best opportunities to acquire the concept of freedom with responsibility. When, for example, music is interpreted and expressed through rhythmic bodily activity, the child must sense an environment of freedom in order to portray the feeling of the music with personal satisfaction. Yet, while all this self-expression is free and spontaneous, each child has a certain responsibility to the entire group, so that each member may go forward with unselfish joy and satisfaction. This freedom without license is a necessity in all music participation: singing, listening, and instrumental performance.

Living in a social group is necessary for really effective education. If the process of education is to proceed in a normal manner in his case, it is desirable that the child take part in the activities of one group as a co-operating member. He must not only share responsibility in carrying on the activities of the group living but also participate in the efforts of the group to improve its own group life and all life with which it has any relationship.<sup>12</sup> A child who lives and learns under the influence of a teacher who understands these principles of childhood education and who can create in her schoolroom a desirable degree of democratic atmosphere will be provided with an opportunity to make a worth-while evaluation of his own work. The child will be encouraged to evaluate results co-operatively, so that both he and the group may discover better ways of doing on future occasions. When he achieves this attitude, he will have attained one most desirable objective of childhood education. This last statement constitutes the very essence of education. How different this is from the conception of many laymen who think of drill and memorization as the chief processes to be emphasized in school! Since music particularly lends itself to group activities and to pupil group-planning of enterprises as

<sup>11</sup> *Ibid.*, p. 321.

<sup>12</sup> *Ibid.*, p. 321.

well as pupil choice in many ways under guidance, it is a field in which this conception of the educative process may be seen at its best. Music furnishes a unique opportunity for children to achieve a valuable learning in this connection. The concept of each individual participating in group life in order to make that life better for all can easily come out of group activities in music.

#### MUSIC AS A BASIS FOR TOLERANT UNDERSTANDING

Democracy in America has failed in building a social and racial tolerance of all people. The schools can do much to create an understanding of the potentialities and contributions of each member of the group. Music has an important responsibility toward this end. Music is one phase of the child's education which can have a profound influence toward social, racial, and religious understanding. From the effects of the songs which they sing and the music to which they listen, children get an appreciation of the fine contributions of the different peoples throughout the world and in our own country. It is through the music of the various peoples that a greater understanding of the peoples themselves arises: their joys, their hardships, their work and play — all expressed in their songs, rhythms, dances, and instrumental compositions.

Probably the greatest progress in establishing a tolerant understanding of various peoples is through the participation of the child himself as a member of the social group. Regardless of race and creed or social status, each child should be encouraged to express himself in that phase of music from which he gets the most joy and satisfaction as well as recognition of his contribution by the group for its intrinsic value and worth. Music, then, not only creates security for the individual but also establishes him securely as an individual in his present society. When there is a greater feeling of security for all mankind, there will be less intolerance in society.

It is the consummation of this program which represents the most-needed next step in American education. It is easy to see how music education can make its contribution to co-operative planning of enterprises, co-operative evaluation of results, and new planning for improved procedures in those respects in which the backward look shows that some degree of improvement is needed. Music particularly lends itself to such group work as dramatizations, orchestra, small ensembles, and the presentation of various programs. It is, thus, particularly open to democratic processes. The new music education must take advantage of its great opportunities in this respect and be the means of greatly extending this type of democratic education.

## TEST RESULTS NOT SUPREME OBJECTIVES IN EDUCATION

One caution needs to be mentioned. Many schools have adopted elaborate testing programs for measuring school achievement in the so-called fundamental subjects. Numerous tests are now available in music, and they will be described and evaluated in a later chapter. The concern here is with test results as curriculum goals. These test results should not be too greatly emphasized. Some of the abilities and skills measured by standard tests are instruments which can be used in acquiring education. Reading, for example, falls in such a category. Such abilities have considerable significance. With only these tools, however, a child's education would be a barren, narrow, meaningless thing which would leave him with a powerful handicap throughout life.

The outcomes of measurements with standard tests should not be taken as the one supreme end of education in music or in any other field. On the other hand, these test results should be accorded a place of some importance in indicating the character of the results secured. Undoubtedly, children should meet reasonable standards of achievement in those fields which are definitely related to their present living. That would imply some testing in music. It should not be the purpose, however, to set up arbitrary goals, as is now done in the test norms of various standard tests, which contemplate drilling children to mastery in a large amount of nonfunctional subject matter for the purpose of exhibiting for the edification of the public charts which show achievement which exceeds national norms. The desire to have children live normal, happy, significant lives and learn adequately, those things which make living richer and better in childhood years does not rule out learning to read, to spell, to write legibly, to read music, and to compute within the limits of appropriateness to childhood needs. It is not going too far to hope that children will achieve in terms of their own capacities such masteries in the school subjects as will contribute to better living on their part here and now in their actual present-day lives.

The teacher's chief use of tests in music as well as in other fields will be for diagnostic purposes for her own guidance to enable her to determine how well her own teaching is succeeding in individual cases. Some tests in music may possibly have a prognostic value, but great discretion needs to be used in this connection under the viewpoint in music education which this book represents. Teachers should always thoroughly understand, however, how very limited is the scope of present-day tests in measuring traits and abilities which represent desirable objectives of childhood education. Every teacher should under-



stand the difference between organic capacity and the thing called intelligence. The latter is distinctly a product of education. The former is native capacity and does not change in any individual. When the teacher thinks of her testing in terms of her own evaluation of herself by a backward look and interprets her results in terms of children's organic capacity, testing will be understood as inherent in the learning process and become a flexible instrument for diagnostic purposes.

#### FUNCTIONAL MASTERY OF ABILITIES AND SKILL

The idea of the curriculum as consisting of enterprises in living goes far to express the meaning of the new elementary education. It is in full accord with the principle of intrinsic learning. Under this functional practice, children acquire certain abilities and attain growth in related skills which are socially valuable to them in the immediate present, for they are essential in carrying forward the basic functions of living. Children acquire these socially desirable abilities by engaging in educationally appropriate and intrinsically valuable activities in their schoolroom life. From these activities and experiences emerge abilities in reading, spelling, and handwriting; concepts and abilities in number relations; correct use of language, accompanied by power to express ideas clearly and coherently in effective oral speech; ability to enjoy and appreciate good music; facility in expressing feeling through song and instruments; and many other necessary abilities and skills, as well as insights and appreciations. The best educational practice to-day seeks the acquisition of these necessary and desirable abilities by a process of learning through use and application accompanied by pupil purpose in pursuit of a recognized goal. The schoolroom life of pupils is so organized and guided that all essential abilities with the necessary skill in each emerge from situations of which they are parts. The teacher so guides the activities of children that these schoolroom learnings are thus acquired functionally and purposefully rather than by a process of isolated drill and detached memorization of the content of textbooks.

It is one thing for a child merely to memorize a meaningless number fact. It is quite a different thing when a child finds a need to use the number fact in solving some problem which seems very important to him to solve and seeks mastery of that fact for his own use in doing something about which he is deeply concerned. In the latter case, one repetition of the number fact may go further in fixing it permanently in the child's mind than a dozen repetitions in isolation from any connection which has meaning in the child's actual life. The social needs of children thus become the basis for the school curriculum.

This statement illustrates an important principle upon which the education of children is coming more and more to have its foundation. It has wide application in all lines of school work, and especial significance for music. In a rich, vital school program, children find many opportunities for functional learning through which such fundamental abilities and skills as are appropriate for children and are needed in their lives at the present time are incorporated as permanent aspects of their personalities.

#### SHALL ISOLATED DRILL BE ABANDONED

Must all practice on elements consist of use in functional relationships? Shall no isolated practice on elements be permitted? Shall pupils never react to words apart from meeting them in sentences in the process of reading for meaning? Will every word occur a sufficient number of times in reading to insure its recognition on some future occasion? Will all notes in music appear with great enough frequency in songs to insure effective repetitive learning to the point of mastery? These are questions which have disturbed many teachers and other educators. They require thoughtful consideration. Can isolated practice be made consistent with the principles of repetitive learning which have been discussed in a preceding chapter?<sup>13</sup>

When a difficult element is encountered in any situation and slows up or obstructs the process or activity with which it is connected, it is probably appropriate to remove it from its setting for special attention. It would seem that two precautions here need to be kept in mind: a) the element must first be experienced in the whole to which it normally belongs; and b) after receiving attention as an isolated element by repetition apart from its functional relationships, it must be returned and used immediately in its natural setting. This seems to be an approved practice. Thus, a particularly difficult phrase or even a measure encountered in a song and recognized as an obstruction in the singing may be made the subject of isolated practice apart from the song in order to enable the pupil to respond to it with ease and assurance. It is desirable for the pupil to recognize the difficulty and understand that he is practicing a part which makes the whole easier to manage. When

<sup>13</sup> For the viewpoint of three leading students of progressive education and child-centered education, respectively, see:

Kilpatrick, William H. "The Essentials of the Activity Movement," *Progressive Education*, pp. 346-359, October, 1934. Washington, D.C.: Progressive Education Association.

Rugg, Harold, and Shumaker, Ann. "Criticism Continued: Provision for Repetition in the New School Program," *The Child-Centered School*, pp. 131-141. Yonkers, New York: World Book Company. 1928.

a part has been mastered by practice so that within itself it comes as an habitual response, it must be practiced in its connections by the singing of the entire song in order that the perfected part may be effectively welded into the whole of which it is a part. This may need to be done several times before perfect co-ordination is attained. Such procedure probably does no violence to the principle of functional learning. It must be remembered, however, that the best practice on any element occurs when the pupil responds to it by using it in the actual functional situation in which it normally belongs in its life-form. The best practice on a note in music is in responding to it in uttering tone for the purpose of expressing musical meaning. Chief reliance must be placed on practice of this kind in music education as in all education. This is the exact opposite of a good deal of practice still found in American schools.

#### NEED FOR GENERALIZING PUPILS' LEARNING IN MUSIC

It is a well-known fact among psychologists that it is unnecessary to give drill upon every item in a learning situation to which repetitive learning has application. There is a generalizing effect which carries over from specific practice to other related situations. The older theory, that specific connections or bonds exist between one number in arithmetic and all others and that each combination must be separately learned, is now exploded.<sup>14</sup> It is related that "An experiment . . . showed that the ability acquired by children trained on about half of the combinations [in arithmetic] transferred almost completely to the remaining half, which had been left untaught!"<sup>15</sup> In learning to spell words, the child learns to spell! He acquires a word sense which carries over to new words.<sup>16</sup> In extensive reading for meaning, the child's practice in reacting to words undoubtedly develops a feeling for sound that makes unnecessary and useless the great amount of phonetic training to which children are often subjected. In just the same manner, by abundant experience in singing and playing with the notes before them, children gain a feeling for melodic values of notes and acquire a generalized ability to react correctly to new notational complexes. When teachers accept their responsibility for generalizing their pupils' learnings, this problem will be nearer a solution.<sup>17</sup> In music education, teachers have a rare opportunity to teach pupils to generalize their

<sup>14</sup> Hartmann, George W. *Educational Psychology*, p. 324. New York: American Book Company. 1941.

<sup>15</sup> *Ibid.*, p. 324.

<sup>16</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), pp. 554-555.

<sup>17</sup> *Ibid.*, pp. 300-302.

knowledge and ability. This will make unnecessary much specific repetition and so-called isolated drill.

#### EXAMPLE OF TEACHING BASED ON REPETITIVE LEARNING

In describing an experience in instrumental music, Perham has illustrated soundly conceived repetitive learning. She said: "A boy in the third grade was using the psaltery for the first time. He had never played on any other musical instrument and was considered just a fair singer. He was reading his music from number notation and as he finished the song he seemed highly pleased. The teacher suggested that he find the same melody an octave higher. There was less hesitation the second playing, and there was an evident feeling of confidence and joy in the discovery. The third time, at his own suggestion, he played the melody plucking the strings an octave apart. By this time he wondered if he could play the same tune on chimes. He discovered that he could, and though the pitch was different, still the relationship of the tones was the same, and the old pattern worked in a different situation. The only instrument left with which to experiment was the piano. The teacher suggested a third different pitch as a starting tone on the piano. When the piece was played this time, there was no hesitancy, although the child was doing mental gymnastics to discover where the location of his next tone was going to be."<sup>18</sup> Perham said that this boy had played three different instruments with which he had had no previous experience. He had used three different keys, but the tune had always been the same. She reported that accuracy and precision in playing the tune were attained. She said, however, there had been no drill! According to the terminology we have been using, there had been repetitive learning conceived on sound principles: namely, repetitive experience in doing something in a way in which it had not before been done and thus learning it to perfection. Each repetition was a new learning, but progress was made toward the objective of an habitual-response pattern.<sup>19</sup>

<sup>18</sup> Perham, Beatrice. *Music in the New School*, p. 31. Chicago: Neil A. Kjos Music Company. 1941.

<sup>19</sup> For ample support for the position taken concerning repetition in learning, see:

Wheeler, Raymond H., and Perkins, François T. "The Problem of Repetition," *Principles of Mental Development*, pp. 338-353. New York: Thomas Y. Crowell Company. 1932.

Wheeler, Raymond H. "Learning and Repetition," *The Science of Psychology* (Revised Edition), pp. 244-258. New York: Thomas Y. Crowell Company. 1940.

Hartmann, George W. "Repetition and Exercise in Learning," *Educational Psychology*, pp. 320-324.

## NEW APPROACH TO MUSIC EDUCATION

The viewpoint sketched in this chapter implies a democratic and functional approach to education. It requires such an organization of significant life activities in the schoolroom that the result will be dynamic learning. Under this conception, a new attitude to music as a school activity is required. The new approach is essentially intrinsic in character.

In the new school founded upon these principles, music groups will be organized on the basis of interest, aptitude, experience in different types of music, home background in music, and similar criteria. Each child will be in one or more music groups, and great flexibility will prevail in class organization. There will be few formal music periods superimposed and dictated by the teacher; but there will be a great deal of music of all kinds appropriate for children of the different ages as described in later chapters on teaching practices in music education. Most of the "practice" in music will occur in connection with pupil-initiated activities, and it will be done in response to interest or need which the children feel and which is the impelling force behind what they accomplish. These new concepts of learning are intrinsic and place in the realm of absurdity most of the old-time and much of the present phonetic drill in reading and note drill in music. It never had any sound foundation in the psychology of learning; but, when any practice becomes universal in education, it often requires several generations to eradicate it from the thinking of school people.

The school will best serve the educational needs of children only when it creates a life that is closely allied with the current life of children outside of school. The curriculum, then, must be a plan for thus living the life of society on the part of children. By its very nature, the program in music education fits into this conception. Its activities can be made to partake of the nature of social-life experiences better than almost any other aspect of school work.

It is entirely possible to make the life of the school in large measure as real and vital with as great a degree of first-hand experiences on the part of the children as prevails in their out-of-school life. That part of the school life of children that conforms to this requirement should determine the character and spirit of the whole enterprise. Music may greatly aid in giving to the school this realistic and vital character, for it is a field in which such realistic experiencing is a natural characteristic.

The part of school life which must consist of vicarious experiences may be lived in such a way that it will have the reality and vitality of the more realistic out-of-school life. Play and dramatization are among

the means which make possible such a condition. Play is a universal avenue to the realities of life, and it can make truly natural whatever has to be a vicarious experience. Here again musical activities play an important part. Music often forms an important element in dramatic activities, and in this respect it aids in giving a realistic character to that which must be vicariously experienced.

Music has been seen as social institution. Music activities make a significant contribution to co-operative group living. Children should find great satisfaction in such wholehearted co-operative living and should consider such living the normal and natural way of life. Group singing in music is one means of co-operative group action. The participation in instrumental groups, such as band and orchestra, certainly demands a co-operative spirit. It contributes to emotional satisfaction in the fact that the child feels the joy of being a vital member of such a group. He also gets great pleasure in expressing himself through the medium of an instrument. Thus, music plays its part in this aspect of the curriculum.

Individuality grows out of group life. Each child, therefore, should have an opportunity to make his own worth-while contributions to the life of the group to which he belongs. He should be respected as an individual, and he should thus learn to have the same respect for other members of the group. This responsibility to respect his fellows in the group should lead to a wholesome respect for all peoples. Music has its contribution to make to the curriculum along this line. In music both group co-operation and individual effort find their place. In integrating music through creative dances, pantomimes, dramatizations, or instrumental ensembles, there is a necessity for working together in a group in which each individual has a part to perform upon which the success of the whole depends. Thus, individuality emerges from group life in a very real sense.

The excessive amount of note reading which once prevailed and which was supposed to be necessary before pupils could acquire the ability to sing has now been greatly reduced. Note reading is not conceived as an essential preparation for singing and much less for the appreciation of good music. That approach to learning music is directly contrary to the principles discussed in this chapter. There is nothing in common between the two ideas. Reading music is not an end in itself, in which the child goes through isolated exercises and drills on notes, but it becomes a functional means toward an end: namely, the use of music symbols as a means of expressing one's self more adequately and satisfactorily with the voice or instrument. Its intrinsic character is thus emphasized.

Under such reasoning, the conception of music as a separate subject disappears in favor of a viewpoint which recognizes it as a functional part of other school work and life activities from which it is no longer isolated. In a word, music enters into the processes of significant and worth-while living on the part of children in schoolrooms and in outside life activities. It is believed that, under the stimulus of the interests generated by this intrinsic approach to music, children learn better and acquire greater interest in singing and playing as well as a finer appreciation. In using music as an integrative experience in other learnings, it is most profitable to have learned music in school in its natural functional relationships as a part of significant experiences in actual song singing in which music is a form of language used to express feeling and emotion.

Under these basic principles which have an application to music education, the work in music in the elementary school is based upon wide experience in a) song singing, rhythmic activities, and instrumental playing as modes of expression, b) listening to good music for enjoyment and appreciation, and c) creative expression appropriate to the various periods of child development. Mastery of the score is attained functionally through these activities. It has its place at the right time. It is fully in accord with good principles to take phrases and measures out of their natural setting in songs and practice them for the sake of more perfect co-ordination. Such drilled phrases and measures are then put back into their place in the whole composition, and the pupil has experience in singing the whole song in which they have occurred. Since the song is taught in this way, mastery of the score is conceived in wider terms than merely the teaching of note reading.

Some general objectives of the teaching of music in the elementary schools are a) to provide many types of music experiences in order that each and every child may find something that he may do with success, satisfaction, and enjoyment; b) to lead children into knowledge of good music and an abiding love for it which will last throughout life and lead to ever-better musical participation on ever-higher levels; and c) to discover special musical capacities in children and to direct gifted children into the best possible fruition of their potentialities.

Music must be geared directly into the entire curriculum and should not consist of isolated activities. That will prove to be one of the great merits of the newer practices in music education. Music must break away from certain older, conventional, and stereotyped methods in education. Whatever new plan is adopted must conform to the requirements of the best modern conceptions of the new psychology and the

more dynamic principles as outlined in this chapter. It is confidently believed that these ideas in music education should find a place in schools which wish to make a beginning in revising their procedures along more significant lines.

#### LARGER PLACE FOR THE ARTS IN EDUCATION

The function of the arts in education is constantly becoming clearer in the minds of all those who think in terms of these basic principles of education. Their tenets strongly support such a viewpoint. Under the conception sketched in this chapter, all the arts will have a large place in childhood education. It is desirable that all schools now cast in the traditional mold should immediately make a start in adopting the practices which are inherent in these principles. There is no better subject with which to make a beginning than music. It can be made to permeate all the activities of the school, and it can extend into the out-of-school living of the pupils far better than most other fields in which the child will gain experience. It seems likely that under this conception music will assume a position of greater importance than it now occupies in elementary education.







### Part III. Curriculum and Teaching





## » CHAPTER SEVEN «

# Design of a Program in Music Education

ON THE BASIS of all the foregoing discussion, it is now possible to design a program for the new music education in the elementary school. No attempt will be made, however, to outline a fixed body of subject matter to be learned by pupils. The purpose, rather, will be to do two things: a) to present the values which should represent the goals of elementary-school music education and b) to discuss in a preliminary way types of materials and activities through which these objectives may be attained. In order to clarify the problem, it is necessary to make an analysis of the components which in relationship make the whole called music education.

### CONCEPT OF GROWTH

Education is an organismic whole. In a true sense education is the result of a process of growth in the individual. Other viewpoints have been dominant in the past, but at the present time the thought of our most careful students of education is swinging strongly toward the total-growth process as most nearly defining the real educative process. It has been noted in preceding chapters that true learning involves the whole organism. This conception is founded upon organismic psychology. It has been declared that there is "increasing acceptance of the concepts of growth and active integrated response."<sup>1</sup> A few fundamental ideas here are so important in connection with music education that they are restated for the classroom teacher's consideration. Music education is an integral part of the total process of education and not an independent entity. It must be discussed in terms of the same principles as apply to all education.

<sup>1</sup> Rugg, Harold. *Readings in the Foundations of Education* (Volume Two), p. 535. New York: Bureau of Publications, Teachers College, Columbia University. 1941.

## BASIS IN ORGANISMIC PSYCHOLOGY

The new organismic psychology seems more nearly to fit the present situation with reference to the needs of education than any other doctrine available at the present time. The old behavioristic and mechanistic psychology seems to be pretty well discredited, and the new conception seems to have the support of a substantial body of research results. The basic principle underlying this type of thinking is called the law of configuration. It is said that "Any reaction of the human organism as a whole is a unified response to a total situation of some kind. If the response is directed specifically toward a detail of the total situation, it is always made to that detail in its relation to other details."<sup>2</sup> This statement introduces the whole question of wholes and parts in education and learning and brings up for elucidation the meaning of the organismic conception as applied to education. There is considerable literature upon which to draw in presenting for the classroom teacher a brief and, it is hoped, clear statement of what this concept means and especially for considering its application to education. It is not desirable here to enter upon technical aspects of the organismic conception. It is important to present the idea in a simple, concrete form in order that teachers may grasp its meaning and make practical use of it in their teaching.

## WHOLE EVOLVE AS WHOLE

One great principle is that wholes evolve as wholes.<sup>3</sup> This idea is so important for music education, as well as for all education, that it seems desirable to present a rather complete illustration. This thought has been so well set forth by two well-known psychologists that their language may be followed. The tiny germ of the apple exists as an individual in the flower from the beginning. A melody is never anything but a unit regardless of the extent to which it is undeveloped at the outset. A human being is an individual in a biological sense from the moment of his birth and in a psychological import from his first experience.<sup>4</sup> It has been clearly stated that "wholes are not composed of parts, or explained by parts, but, for purposes of description, are reducible to them. Parts are not put together; they evolve together in accordance with a plan. It was necessary to construct mentally the plan of a square before the four lines could be drawn in their proper relations. The musician does not draw at random from a mental basket

<sup>2</sup> Wheeler, Raymond H. *Readings in Psychology*, p. 20. New York: Thomas Y. Crowell Company. 1930. (Italics in original are omitted.)

<sup>3</sup> Wheeler, Raymond H., and Perkins, Francis T. *Principles of Mental Development*, p. 24. New York: Thomas Y. Crowell Company. 1930.

<sup>4</sup> *Ibid.*, p. 24.

of 'mixed-up' notes to find them sounding out a melody! The personality is not a bundle of character traits like aggressiveness, modesty, ambition, co-operativeness, good humor and intelligence, each arising from a separate source of influence, and taking its own independent course of development. The personality evolves, a single pattern of behavior, with each act depending upon every other while it is emerging."<sup>5</sup>

Growth comes by expansion and development within the organism and not by successive addition of parts of layers from the outside. The process by which wholes are evolved through such a process of expansion from within the organism has been called differentiation. It has been explained that a melody begins with an idea of a tune in the musician's mind. It expands and differentiates as a melody when the musician makes changes and alterations, but it existed as a whole in his mind from the beginning and attains its final form as a process of inner growth from the germ of the idea as a musical entity. In the development of the human body, the whole is present potentially from the very beginning. Cellular multiplication occurs but comes by a process of inner growth as the expansion of a dynamic field rather than a mere accumulation of cells. Specialization of tissues into types occurs, and bodily organs develop through differentiation of cells and tissues. In exactly the same manner does human society develop. This process cannot adequately be explained by mere addition of more and more individuals. Growth can be satisfactorily understood only if conceived as a process of expansion and differentiation. Thus, in somewhat literal summary, is the evolution of wholes explained.<sup>6</sup>

This all leads to the idea now well-known and accepted that the whole is more than the sum of its parts. It is only when the parts of any whole are in a particular dynamic relationship to each other that they constitute a whole. Thus, the skin, seeds, stem, and pulp of an apple laid out separately from each other do not make an apple. They are merely an aggregation of parts. They lack the dynamic unity necessary to make the whole that is an apple. The head, trunk, limbs, and other parts of a human being taken separately do not make a man. It is only when they are joined in their dynamic relationships that they constitute the whole which is man. In the case of a melody, the separate notes played out of their order make only a succession of sounds, and the melody does not exist. They are a melody only when they are put together in an ordered relationship which represents a particular combination of sounds in a dynamic relationship. The whole includes the parts but is something more than the parts. It is possible to separate

<sup>5</sup> *Ibid.*, pp. 24-25. (Italics in original are omitted.)

<sup>6</sup> *Ibid.*, p. 25.

the whole into parts; but, as parts disassociated from the whole to which they belong, they have no meaning. Thus, a melody is a musical property of a succession of notes considered as a single unit. The life of a man is not the property of the separate parts of his body but a property of his body as a unified whole. In the foregoing explanation, following one of the best of recent psychological discussions somewhat literally, lies an interpretation of great value to music education.<sup>7</sup>

#### AN ORGANIC WHOLE AS A UNIFIED STRUCTURE

Thus, the organismic conception stresses the fact that in a whole there is an interrelatedness and interdependence of the parts which constitute a dynamic unity. An organic whole consists of a unified structure, but even the smallest units may be a structural whole, such as a letter within a word in reading. The reader must not fall into the error of thinking that "small" units are atomistic and "large" units organismic wholes, for the smallest unit may be an organic whole. In order to be an organismic whole, a unit must have a "united structure and a kind of personality."<sup>8</sup> It "is something other than an accumulation of elements in an additive way" . . . "a united organism in which each part receives its nature and its meaning from the others."<sup>9</sup> It is an interrelated unity rather than a collection of independent parts. In just this same way, elementary education is a unity, and music education is one of the related parts which gives character to the whole and gets its own essential nature from the meaning of the totality in which it is a constituent.

The important consideration in this connection is the educational application of these facts of organismic psychology. What do they mean for music education? There are said to be three significant consequences which follow when learning takes account of this principle. First, an organismic whole is easier to recall. Second, it is better understood and has the possibility of more intelligent action. Third, the parts have more meaning.<sup>10</sup>

#### ELEMENTS IN MUSIC EDUCATION

It is important now to consider in a brief and preliminary way the elements which constitute the unified whole which is music education. The whole will be better understood by thus abstracting these elements and examining each in isolation, provided the fact is kept in mind that

<sup>7</sup> *Ibid.*, p. 18.

<sup>8</sup> Watson, Goodwin. "Wholes and Parts in Education," *Teachers College Record*, 34:121. November, 1932. New York: Bureau of Publications, Teachers College, Columbia University.

<sup>9</sup> *Ibid.*, pp. 121-122.

<sup>10</sup> *Ibid.*, p. 123.

they are to be treated as the elements only in an organic unity and are studied separately only that the meaning of the whole may be better understood. There seem to be six aspects of music which are appropriate in education in the elementary school as now organized in this country.<sup>11</sup>

First, there is the singing voice. In this connection, it is necessary to think in terms of the individual child exactly as is done in connection with school reading, which is an individual process to be acquired by each child. In this respect, singing is also an individual process for every pupil. In terms of unit-learning, an utterance-art is to be acquired. The unit is learning to sing. This idea has been discussed in an earlier chapter, but it is restated and further elaborated here because of its special application in this connection. When the child has achieved the unit-learning, by which is meant the ability to sing, it does not mean that he can sing any song placed in his hands. It is possible to compare singing with reading. At a certain point, the child has learned to read. He can read meaning from the printed page within the range of his own understanding. When he can do that, the process of learning to read is completed. He has learned to read. He will now continue for many years, perhaps throughout the rest of life, acquiring ability to read different kinds of materials; but the process will be one of acquiring the necessary background of ideas which enables him to read different types of material. The child who has learned to read cannot read advanced physics because he does not have the necessary apperceptive background or ideational content by which to interpret the meaning of the printed pages. According to one well-known viewpoint in education, exactly the same thing occurs in learning to sing. The time arrives when the child has learned to sing. It is reiterated that singing is a unit-learning. The child has mastered the unit when he can and does use his voice for this purpose. He will now progress in acquiring the ability to sing different kinds and types of music. In this respect does identity exist in the processes of learning to read and learning to sing.<sup>12</sup>

The second element in music education is chorus. Its characteristic is common participation. When the ability to sing has been acquired, school singing becomes a possibility. There are no units to be mastered in chorus singing. It has two characteristics, namely: a) experience-getting in singing good music from which appreciation arises and b) social co-operation in a group enterprise. It is implied that good music

<sup>11</sup> Morrison, Henry C. *The Curriculum of the Common School*, pp. 266-267. Chicago: The University of Chicago Press. 1940.

<sup>12</sup> *Ibid.*, pp. 266-267.



will be sung, from which appreciation as exhibited in improved taste for that which is good can emerge. When part singing is introduced, choral singing becomes a real possibility. In this experience sense of co-operation develops. Pupils join together for a common purpose. Music is thus seen as a social institution as defined in an earlier chapter. It is said, finally, that "One of the best periods in American music, at least best from the social standpoint, came when it was common for community choruses of adults to be organized for serious work in practice. It not only yielded the direct social values to which we have referred, but it had the further utility of affording a worthy and useful avocational interest" . . . and . . . "was cultivation of one of the great arts."<sup>13</sup>

Third in this classification of elements in music education is appreciation. There is a good deal of misconception in connection with appreciation in music, but one educator has developed clear and sound conceptions of what really constitutes appreciation.<sup>14</sup> There is something very fundamental in appreciation which many people fail to understand. Indeed, some who write about music fail to grasp this important concept, and a good deal that they say about music education does not rest upon a sound foundation.

Appreciation in music is an emotional reaction to something which comes to the ear in tone and melody and seems to be aesthetically appropriate, just as in literature, painting, sculpture, and other forms of art, feelings are aroused which have aesthetic values. Feeling is the dominant characteristic of appreciation.

Fourth in the listing of elements in music education is music structure, by which is meant scale and staff. "Learning scale and staff is the precise analogue of learning the printed page; it is learning to read music. It is a language-art learned through practice and not through analytical methods. There is but one unit. Mastery is attained, not when the pupil reads perfectly, for nobody does that, but when his use of the auditory-visual apparatus has consistently the characteristics of sense of tone and interpretation of the graphic symbols of the staff."<sup>15</sup>

Instrumental music has an important place in the elementary school. Music expresses meaning, and song singing fulfills that purpose. In the same way, instrumental music expresses meaning. Children sing individually and in chorus. Pupils play individual instruments and play also in unison, as, for example, when a group of fifth-grade pupils play the trumpet in a class group or when they join in an orchestra. The rhythm bands in the kindergarten have a similar significance. Appreciation comes through instrumental playing and occurs in an or-

<sup>13</sup> *Ibid.*, pp. 268-269.

<sup>14</sup> *Ibid.*, p. 269.

<sup>15</sup> *Ibid.*, p. 268.

chestra, as well as in choral singing. This idea is more fully developed in another chapter.

Creative music, also, comes within the field of elementary-school music education. It is the expression of the self in tone, through the voice or instrument or in rhythm and movement. Creative music does not necessarily mean merely the creation of new types of music; it may be the use or adaptation of a piece of music or an instrument in such a way that it is creative for a particular individual.

#### RESTATEMENT OF ELEMENTS IN MUSIC EDUCATION

Thus, there seem to be six elements or aspects which constitute the organismic whole which is known as music education. They represent the scope of music in the elementary school. Summarizing what has been said so far, they are:

(1) Singing, which here is considered as a process in the individual and has to do with the singing voice and is analogous to reading as a process within each individual.

(2) Chorus, which has the characteristic of common participation by many individuals.

(3) Music appreciation, by which aesthetic satisfaction arises, worth is recognized, good music is enjoyed, and discrimination and taste resulting in ever-better preferences are developed.

(4) Instrumental music, which, like singing and chorus, is another way of perceiving and expressing, both in the individual sense and in common participation, those subtle meanings which help in clarifying human ideals and experience.

(5) Creative music, which furnishes an outlet for those powerful impulses toward expression inherent in every child and which give experiences out of which in a better manner and in a more refined form arises that learning-outcome called appreciation.

(6) Music structure, or the scale and staff and musical notation which is used as a further aid in reading music after ability to read has been acquired — an aid in interpreting the graphic symbols of the staff.

While these elements have been for the moment isolated as if they were separate and distinct entities, it is reiterated that music education should be looked upon as an organismic whole. It is helpful, nevertheless, thus to abstract the elements which constitute the whole for the purpose of separate examination of their nature and their characteristics. After being studied in this manner in isolation, they will be seen again in their normal and functional relationships as integral parts of the larger whole.

## ADVANCE PLANNING IN MUSIC EDUCATION

It is now in order to consider the question of program in this field. Shall a body of subject matter in music be organized and become a part of the curriculum of the elementary school? A negative answer to this question is implicit in all that so far has been said. The idea of subject matter organized in advance to be learned by pupils as a *memoriter* process may be dismissed. Such a procedure is wholly contrary to the principles upon which the new music education is founded. Shall the teacher have, then, no aims upon which to build? Such a proposal would be contrary to good practice and would result in aimless and disorganized childhood education. It would defeat the purposes of genuine education for children.

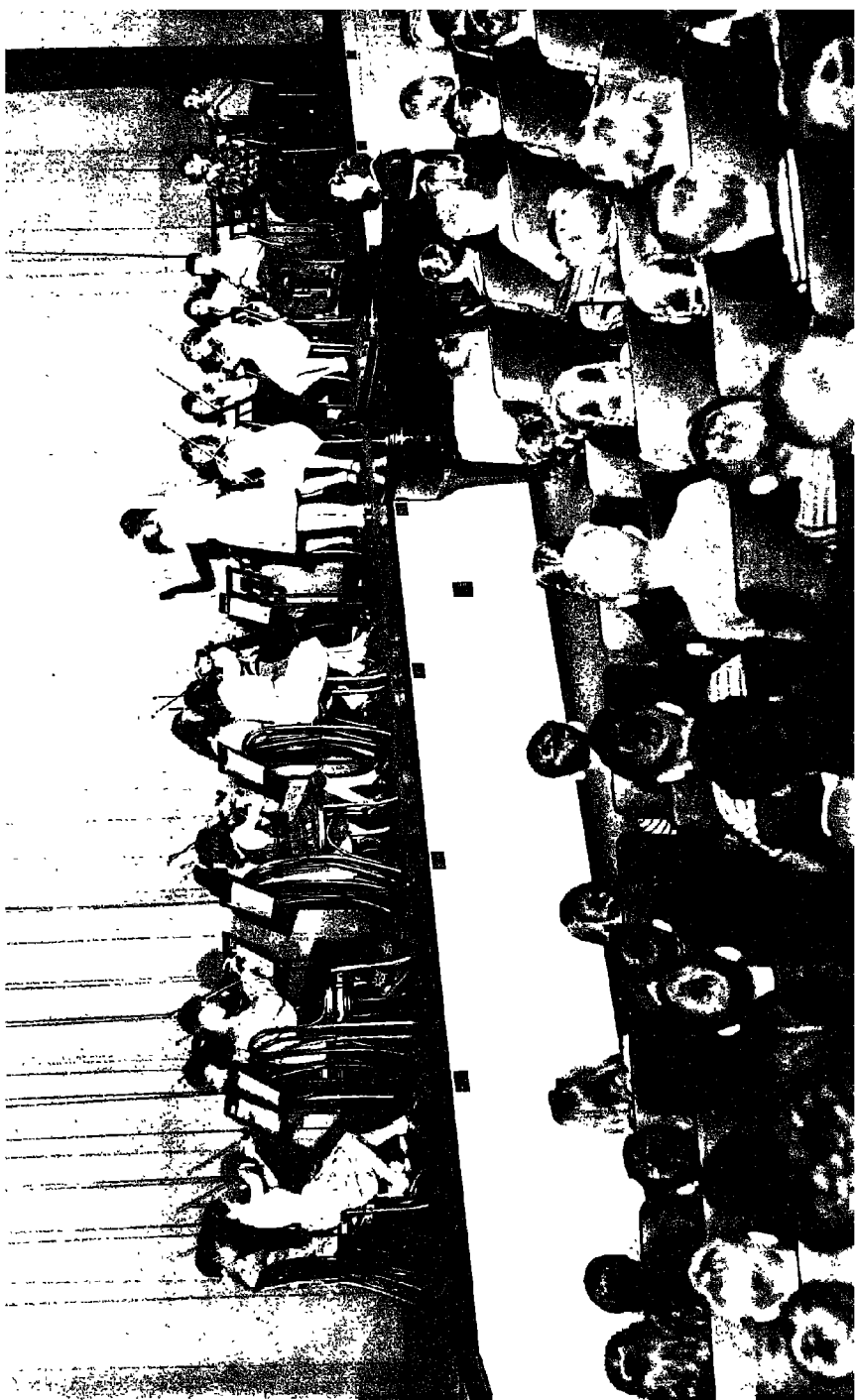
A pertinent solution for this problem has been suggested. The teacher who views education under our modern dynamic philosophy cannot consistently organize in advance a body of subject matter to be learned, but he can have in mind the values which he wishes to have attained in the lives of the children whom he teaches. These have been called a "scheme of values, interests, meanings, conceptions, habits, skills, attitudes. . . ." <sup>16</sup> These values may be thought of as the outcomes of education. They are the great objectives which are sought in the form of transformations in pupils' thinking and behavior. They come as the results of curriculum and teaching. A recent volume devoted to curriculum making states that "it is necessary that a teacher have at hand at any stage of his teaching an outline of the general attitudes, the finer appreciations, the important concepts and meanings, and the generalizations which he wishes to secure as the outcomes of his instruction." <sup>17</sup> In addition to thus planning in advance the desired outcomes of the educative process, it is also necessary for the teacher to have clearly in mind the curriculum materials which are most appropriate to his aims and most likely to be the means by which the planned outcomes may be attained in the form of educational values in the lives of the children whom he teaches. The teacher must so plan and organize his guidance of children that they will engage in activities which will lead to these ends. Obviously, then, these activities must also be planned in advance.

This, however, is vastly different from setting up a body of arbitrarily organized subject matter which children are required to learn

<sup>16</sup> Kilpatrick, William H. *Remaking the Curriculum*, p. 98. New York: Newson and Company. 1936.

<sup>17</sup> Rugg, Harold (Chairman of Committee on Curriculum of the National Society for the Study of Education). *The Foundations and Technique of Curriculum-Making, Part II, The Foundations of Curriculum-Making*, p. 19. Bloomington, Illinois: Public School Publishing Company. 1926.





and recite to the teacher. It is now in order a) to state the desired values which should be the outcomes of music education in the elementary school, called in this chapter goals of music education, and b) to describe the activities and the materials by which these goals best may be attained. It is important for the child to understand and set up his own purposes and goals. Otherwise his activities will carry no meaning for him. They will be merely activities created and carried to completion by the teacher. There will be, therefore, no learning for the child.

#### MAJOR GOALS OF ELEMENTARY-SCHOOL MUSIC EDUCATION

The goals of elementary-school music education are a group of flexible outcomes which are set forth as a teacher's guide. They are arranged into seven groups in accordance with the listing of the six elements in music education discussed earlier in this chapter and, also, in their combination. In full accord with Hopkins' thought, these are unit-goals, and their accomplishment so far as is contemplated at the elementary-school level connotes the attainment of music education to that extent. No attempt has been made to arrange the goals by grades or to indicate the age at which any one of them should be achieved. They are neither norms nor standards. They are ends, and they are definitely related to means. They are intended to indicate the direction in which the processes of music education should move toward a purpose which is that of both pupil and teacher.<sup>18</sup>

Analysis reveals fifteen major goals for the elementary school. These goals represent comprehensive aspects of elementary-school music education. They include abilities and skill, understandings and insight, and appreciation. They constitute the results that should come from the changes in personality effected by the processes of music education in the individual child. Their attainment may be expected at the end of the elementary school on a level appropriate to pupils of that age. These major goals will be in process of attainment throughout the elementary school. Some, like ability to read music, will be accomplished before the end of the elementary school, and from that point it will be a question of gaining increased degrees of skill in the use of that ability. In connection with others, like appreciation, the pupil may attain units in appreciation early in the elementary school and then continue to add other units on higher and higher levels throughout the entire period of elementary education. Units of understanding in the history of music on the level of an elementary-school child's comprehension

<sup>18</sup> Hopkins, L. Thomas. *Interaction: The Democratic Process*, pp. 306-307. Boston: D. C. Heath and Company. 1941.

and in relation to the backgrounds of some of the music used in the elementary school may early become a part of the program and continue throughout the elementary school on ever-higher levels. All this will be pointed toward the fifteen major outcomes of elementary-school music education as presented in this chapter.

The major goals with their classification in seven categories to indicate the aspect of music education with which they are primarily connected correspond to the elements in music education which have already been listed, and are as follows:

### 1. IN SONG SINGING

Ability to sing, that is, to use the voice to express and convey musical meaning in free, spontaneous, and beautiful song singing and with artistic interpretation.

### 2. IN CHORUS

Ability and disposition to associate with others and to attune and blend individual effort in joint rendering of music in chorus singing as an act of common participation.

### 3. IN APPRECIATION AND ITS BACKGROUND

(a) Discrimination and taste in music with evidence of preference for that which has excellence and worth.

(b) Sensitiveness to ordered perfection of structure and design in music both in song and in instrumental compositions and realization of aesthetic satisfaction in the beauty, appropriateness, and adequacy thus seen and expressed.

(c) Integrated volitional structure in personality with reference to selection in music, which leads to the choice and use of music which has high excellence in contrast to that which is inferior in quality. That is, the pupil not only knows what is best but also has sufficient volitional control over his action invariably to select and use the best.

(d) Understanding of some phases of the development of music and some insight into the essential nature and meaning of music and the forces and influences that have produced it — including knowledge about musicians, familiarity with musical compositions, acquaintance with instruments and how they developed — to an extent and on a level appropriate to children of elementary-school age and sufficient in scope to illuminate and furnish a background for their understanding of music as an expression of peoples and culture.

#### **4. IN INSTRUMENTAL MUSIC**

(a) Ability to use instruments as a means of musical expression and with satisfaction in such experience.

(b) Ability to handle with manipulative skill such musical instruments as are used.

#### **5. IN CREATIVE MUSIC**

Ability to use individual originality and personal initiative in interpreting, using, and creating music.

#### **6. IN CONNECTION WITH THE MUSICAL SCORE**

(a) Ability to read musical meaning fluently from the printed score.

(b) Ability to use musical notation to express or record musical meaning.

(c) Understanding of selected phases of the theory of music to an extent and on a level appropriate to elementary-school pupils, as essentially a functional approach to music literature and as a means toward a broader interpretation, including such elements of musical structure as accent, measure, phrase and period, scale and chord building, lines and spaces, key signatures.

#### **7. IN CONNECTION WITH MORE THAN ONE PHASE OF MUSIC EDUCATION**

(a) Complete freedom from inhibitions arising from focal attention to mechanical processes, accomplished by the development of an habitual-response pattern that releases conscious attention from the mechanics and structural details and permits complete absorption in getting or expressing meaning, particularly a) in singing, absence of conscious attention to the manner and the acts involved in utterance (supplementary to goals 1 and 2); b) in interpreting the musical score in reading music, freedom from focal consciousness of the structural elements involved in the symbol perception necessary in gaining musical meaning (supplementary to goal 6a); c) in instrumental music, absence of focal attention to the finger manipulations and other physical movements connected with handling and managing the instrument (supplementary to goal 4a).

(b) Ability to sense and feel the movement resident in music and to express it in bodily motion in some appropriate manner, which may be either original or representative in character.

(c) Growth toward possession of music as a social institution on a child's level of comprehension and participation: manifested by a)



children thinking and feeling together in groups and co-operating in collective undertakings, such as taking part in group activities in music, b) awareness of social unity in the case of a number of children associated for a single purpose, c) willingness to do one's part in the unison expression of common emotions, d) ability to enter wholeheartedly and sincerely into joint enterprises intended for the good of all members, e) a feeling of common understanding and congeniality when a number of children are united in shared endeavor in pursuit of a goal which all have accepted, and f) the inclination to subordinate one's self as an individual and to accept the role of follower when that contributes most to the welfare of the greatest number of children.

#### MINOR GOALS OF ELEMENTARY-SCHOOL MUSIC EDUCATION

In addition to these fifteen major goals, it is possible to name a good many constituent and subsidiary goals which are contributory to the major goals and which may serve as guides to the teacher in the attainment of the major goals. These goals must not be confused with the old-time unit-skills, which were once so greatly stressed under the bond psychology that formerly prevailed. Neither are they to be considered as a course of study to be followed.

These minor goals are constituent elements of the larger objectives. A listing of them should be a great aid to the classroom teacher and the college student who is preparing to teach music or to be a supervisor in that field. Some of these constituent goals will be objectives at the very beginning in the kindergarten or primary grades; others will be emphasized at later times. It is deemed best not to allocate these goals to specific grades. That would too greatly formalize the teacher's work. The goals are intended to be a map of values to be attained, which teachers must always have in mind as they plan and teach. Teachers must constantly point their teaching toward their accomplishment. The materials and the activities which they use must be chosen with reference to their suitability for the attainment of these objectives. In a word, these goals are intended to be objectives which the teacher will always have in mind in her day-by-day, week-by-week, year-by-year planning in music education in the elementary school.

The minor goals with their classification are as follows:

##### A. IN SONG SINGING AND CHORUS

Ability to express the meaning and message of a song by means of the singing voice.

Ability to sing many songs which will become a part of the child's own song repertory.

Ability to use the voice correctly in song singing.

Enjoyment of the singing of songs as a group or individual experience.

Ability to use good tone quality in singing songs.

Realization that good tone is produced by a relaxed but good posture, correct pitch and rhythm, correct phrasing, clean enunciation, and the right tempo, which is governed by the mood and words of the song.

Realization that certain standards are necessary for good individual or group participation.

Desire to sing in concerts, assemblies, festivals, and other group activities.

Desire for the continuation of music participation outside of school life, as in community choruses, Sunday-school choruses, community bands and orchestras, small ensemble groups, and many other similar activities.

An understanding that the phrase is a pattern in the design of the song and expresses a unit of thought.

Ability to recognize a familiar song when it is sung with a neutral syllable or when the melody is played upon an instrument.

Ability to sing a familiar song with a neutral syllable.

Ability to hear the tonal movement of a simple melody.

Ability to sing a simple phrase after once hearing it.

Ability to hear tonal groups, as *do mi sol*, and recognize them in the musical score.

Ability to carry independently a harmonic part.

Ability to recognize the various modes as found in song and instrumental music and to use these modes properly in one's own musical expression.

#### B. IN APPRECIATION AND ITS BACKGROUND

Love for music gained by a joyful and satisfying participation in musical expression.

Desire to accept opportunities to listen to good music.

Knowledge of the contrasting moods in music, depicted by melody, rhythm, and harmony.

Ability to discriminate rhythm and understand it by listening to and observing others in the group.

Ability and increasing skill in interpreting and expressing through bodily response the feeling that musical rhythm arouses.

Ability to give sustained participative attention in listening to music.

Sensitiveness to such musical elements as mode, rhythm, melody, harmony, dynamics, form, and instrumentation; and the realization that they add interest, charm, and variety to music.

Ability to listen, judge, evaluate, and discriminate for pure enjoyment or for use in one's own musical expression.

Knowledge that music plays an important part in the life of an individual and becomes an integrated element in the school program through its vast and varied contributions to other aspects of life.

An understanding of the life of the various peoples through their music: unfamiliar instruments, new tone qualities, new rhythms, unfamiliar combinations of tones, and sudden changes in mood and rhythm.

Ability to recognize many instrumental and vocal compositions.

An acquaintance with the lives and times of composers, both those of the present day and those of the past, whose music has been studied, as an aid in interpreting and understanding their music.

An understanding through actual participation that music has melody and harmony.

Knowledge that certain folk dances express definite rhythms, as the waltz (in threes), the polka (in twos), the march (in fours), the schottische (in fours), and others.

Ability to sense the beauty of harmonic effects in singing two- and three-part music.

Ability to look up reference material about instruments, composers, and the place of music in man's life and culture.

Ability to sense modulation as a means of adding interest, variety, and completeness to music.

Knowledge of the fact that some music is descriptive, some imaginative, some interpretative, and some abstract.

An understanding of the national characteristics of folk music.

An understanding of peoples and nations through their music.

### C. IN INSTRUMENTAL MUSIC

Desire arising from all music experiences to express oneself by playing some instrument.

Ability to play a familiar song by ear-imitation on a melody instrument or piano.

Knowledge of the fact that listening is needed in order to accompany music satisfactorily with the rhythm instruments.

Ability to recognize the instruments of the orchestra both by sight and by sound, and an understanding of their possibilities and historic development in man's culture.

An understanding that the musical experiences and knowledge and abilities acquired in song singing apply to the playing of instruments.

Ability to interpret and orchestrate simple songs and instrumental pieces and to record for use such orchestration.

Ability to use instruments in the orchestration of songs or instrumental compositions.

Ability to recognize the tone quality and tone color of different melody instruments.

#### **D. IN CREATIVE MUSIC**

Understanding that creativeness is a form of self-expression which arises and comes forth in many forms.

Desire for self-expression in a creative sense in a variety of ways.

Ability to create original tunes and melodies.

Ability to record in musical notation original melodies and songs.

Ability to interpret music through song singing, dramatization, and rhythmic response.

Ability to use music creatively in the development of class plays, dramatizations, pantomimes, song singing, rhythmic expression, and instrumental participation.

Ability to listen intelligently and with a purpose as a means of increasing creative power.

Realization that suggestions and criticisms of one's creative efforts given either by oneself or by another member of the group are all contributive to one's musical growth.

Acceptance of the necessity to understand staff notation in order to record for future use the melodies or rhythms created.

Understanding that the creating of songs calls for a working knowledge of a) phrase lengths, b) repetition of tonal and rhythmical patterns, c) variations in repetition, d) contrasting phrases, and e) use of the first, fifth, and third degrees of the scale as beginning, ending, and half-way tones.

#### **E. IN CONNECTION WITH THE MUSICAL SCORE**

Ability to feel the phrase line and the measure accent in music.

Ability to use the printed musical score both in singing and in playing as an interpretation of the music.

Ability to express musical meaning in musical notation.

Ability to recognize the rhythmic pattern of a phrase from the staff notation.

Ability to recognize the fundamental rhythms through experiences with accent and meter.



## » CHAPTER EIGHT «

# Basic Teaching Practices in Music Education

IN THE PRECEDING chapter, the design of a program in music education was discussed, and appropriate goals were listed as a means of giving direction to its processes. The chapter ended with a brief statement of the idea that after goals of music education have been established as a guide to the teacher in advance planning, it is necessary to design materials and activities appropriate to the attainment of these objectives. A series of chapters is now devoted to that problem. This first chapter in that sequence presents an overview of teaching practices which seem most suitable in this connection. The use of materials and the planning of activities constitute teaching practices. In their entirety, they constitute a general pattern of teaching in music education. This overview, then, sketches these teaching practices as a whole as a preview of a unity: teaching in music education in the elementary school. It draws together various lines of thinking so far presented and begins the task of focusing all that has been said on appropriate teaching practices.

In organizing their teaching in music education, classroom teachers first of all should be sure that they have clearly in mind a) the facts about childhood activity and what they imply for music education; b) the nature of learning and how its different types operate in music; c) what constitutes the curriculum, and the place of music as one of its constituents; d) the essential nature of rhythm as the central element in music; e) the nature of the educative process and what music can contribute to its proper functioning to the best advantage of the child; f) the essential character of creative self-expression and appreciation as applied to music; g) the objectives of music education at the level at which she teaches, as well as its general aims at all levels of the elementary school. This seems to be a large order, but, it must be remembered, education is a profession, and its practice rests upon a

solid foundation in a number of basic fields. Without such an understanding of basic principles as is here contemplated, the teacher cannot be a self-dependent worker in a profession and, therefore, will be unable to organize suitable teaching practices. Understanding of this basic educational foundation is an absolute essential for the classroom teacher as well as for the supervisor of music education. This is the reason why it has been discussed thoroughly in preceding chapters. If the teacher has grasped the import of what has been said, she is now able to apply a body of principles to her teaching in music education. This is the great aim of teacher education and connotes a creative teacher who can originate her own teaching practices.

#### PICTURE OF WHOLE FOLLOWED BY STUDY OF DETAILS

It seems desirable to interject here a statement of the general plan which is being followed in presenting the material on music education offered in this series of chapters in Part III. The discussion is organized in accordance with what are believed to be sound principles of the psychology of learning. The process involved in a situation of this kind has been clearly described.<sup>1</sup> There are three distinct steps in such learning. They are: a) attainment of a general picture of the whole situation; b) differentiation of the elements of the situation with analytical study of the parts, which, however, first have been seen as parts of the organic whole and which get their meaning from the whole; and c) synthetic reconstruction of the elements in a more complete understanding of the whole situation as a whole. This chapter gives a general picture of the whole. In the following chapters, aspects which are discussed in a preliminary manner in the present chapter are given further and more intensive treatment, thus abstracted from the whole of which they are parts. It is permissible, thus, to differentiate parts from their wholes for further explicit study in order that the whole thereby may be better understood as a whole. In Part IV, the whole is seen again in a new pattern on a higher level of insight.

Each aspect of teaching in music education which is discussed in Part III is first seen in this chapter in its relation to the whole. That provides the setting for its further elaboration on a higher level of insight than would be possible without this preview, in which it is seen in its natural setting as an element in an organismic whole. Thus, this chapter is preliminary to those that follow, in which details are considered. It is an overview, or general picture, of the whole, preceding discussion of parts.

<sup>1</sup> Judd, Charles H. "The Training of Teachers for a Progressive Educational Program," *The Elementary School Journal*, 21:576-584. April, 1931.

## DEVELOPMENTAL ASPECTS OF MUSIC EDUCATION

In this chapter and several which follow, reference is frequently made to the primary school and the upper-elementary school. As those terms are used in this volume, the former refers roughly to the period in the child's life which extends from the beginning of the kindergarten to the end of the third grade. This is a somewhat clearly marked period in the child's education. The upper-elementary school includes roughly the fourth, fifth, and sixth grades. This division has a good deal of support in sound educational thinking.

For clearly analyzed and defended reasons, Morrison sees the primary school as a distinct unit which ends with the completion of the third grade. In this period, the child presumably learns to read. He acquires certain primary number concepts which are essential in quantitative thinking. If he has an appropriate school environment for several years and is allowed to express himself freely in response to his own natural tendency in that direction, he learns to talk rather fluently and in a very spontaneous manner in expressing his ideas. He acquires certain social adaptations to group living. These are primary learnings. In them, the child begins to come into possession of the primary-school institutions — reading, language, number, and others which belong to this period in his life. Morrison includes in the field of secondary education that part of the traditional elementary school which is beyond the third grade. According to his view of the matter, this is a period in which the pupil acquires "the intellectual, volitional and conduct responsibility, the fundamental methods of thinking, and the sustaining cultural interests which make him a self-governing intellectual and social being."<sup>2</sup>

For somewhat different reasons from those of Morrison, and with especial reference to music, Mursell thinks of the elementary-school years in terms of two periods in child life. He calls the first three grades a period of basic orientation in music education. After basic orientation has been accomplished, aims may change in some respects, and with these changed purposes may come differences in learning activities and materials.<sup>3</sup>

The years of the primary school have been seen as a time of great physical activity with a strong tendency to expression. On the basis of Mursell's division of the elementary school into two periods, the chief characteristics of music education at this age should be a) joyous expression through song singing; b) the making of sounds with musical

<sup>2</sup> Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), pp. 3-15.

<sup>3</sup> Mursell, James L. *Music in American Schools*, pp. 132-142. New York: Silver Burdett Company. 1943.

instruments, which is only another form of expression as the child makes an instrument "talk"; c) listening to good music, which in some ways is comparable to listening to other persons talk to express meaning; and d) rhythmic activities, which develop more or less unconsciously an awareness of musical structure and spontaneous response to it in rhythmic motion. Creative music and appreciation run all through these activities. These phases of musical learning may be thought of as the basic orientation to which reference has been made.

According to Mursell's reasoning, the fourth, fifth, and sixth grades constitute the second period in music education in the elementary school. This period is concerned to a somewhat greater extent with gaining ability to handle with facility certain more technical phases of music, such as learning to read music, but particularly gaining greater understanding of the meaning of musical symbols. What was begun in the primary school should be continued, and these other aspects should come as extensions and developments of the program. It should never be forgotten that music education is a continuous although ever-broadening sequence of activities and experiences. It should also be remembered in this connection that all gains in technical mastery and in understanding the meaning of symbolism should be a growth and should come out of musical experiences in which elements are used in their normal settings. These abilities should not be sought through isolated and abstract drill on elements apart from the musical situations in which they belong.

The aspects in which growth in music education should occur in this period are a) mastery of the score; b) further development of the singing voice; c) greater facility in the use of musical instruments as a means of musical expression; d) continuation of the rhythmic response to music begun in the earlier period; e) greater emphasis on creative music; f) continued participation in the experiences from which appreciation arises; g) ever-increasing musical expressions which are integrative in their effects; and h) coming more and more into possession of music as a social institution on the part of the child by joining with others in expressing common thoughts and feelings. These musical activities will have in them aspects of technical mastery, which is, however, not the predominant aim of the period, except as it enters to some extent in the widening scope of music education at this time. The basic aim of all music education remains the same and is best summed up in the idea of creative self-expression and appreciation. The point is reached in these years when some technical mastery is necessary to the accomplishment of these larger purposes. To that extent only should technique be stressed and mastered.



The fact that two different age groups are mentioned does not imply that there are any clearly defined periods or steps in music education which are sharply differentiated from each other or which require distinctly different procedures in teaching based only upon this consideration. Nor is it to be concluded that there are distinct stages in children's development. The child's growth is a continuous process, and all these age groups merge into each other in one integrated process of living. In fact, the whole period of general education from the nursery school through the junior college should be one continuous process rather than a sequence of steps in a series of discontinuous schools. Music education is a continuous process of growth. Music is not thought of as a separate subject but as an activity which is an integral part of an organic whole.

#### BASIC AIM IN EARLY MUSIC EDUCATION

One general aim of music education in the period of early childhood, which embraces the preschool and kindergarten age, is to provide a varied musical experience for all children. In the early primary grades, also, the musical activities should be broad enough in scope for every child to find some type of music in which he may participate with profit and pleasure according to whatever ability he may possess. The purpose in part should be exploration. Music of some kind for all children is, then, the great and all-inclusive objective. This idea cannot be too emphatically stated, for it is a basic principle of music education. Some conclusions from previous chapters may now be brought together and restated as a general picture of the whole situation for the purpose of seeing the whole that is music education before beginning a discussion of the several parts in isolation.

#### ELEMENTS IN ELEMENTARY-SCHOOL MUSIC EDUCATION

It is possible to distinguish the phases of music education which are appropriate in the elementary school. In the preceding chapter, music education in the elementary school was seen to have six basic elements. They in integration constitute the whole which is called music education in the elementary school. The music activities which are appropriate in the primary grades already have been indicated in this chapter. Those which belong to the upper-elementary school have been listed as an expansion and extension of those of the lower school. The six basic elements stand as the central activities around which the teacher must build.

While both expression through singing and through rhythm are predominant, hearing and, undoubtedly, enjoying good music are also

paramount aspects of music education at this time in the life of the child. It should also be borne in mind that music appreciation runs through all these musical experiences and constitutes one of the most important objectives at this age. It is so closely integrated with all the musical activities and experiences that it cannot be conceived as existing apart from any one of them. The same thing can be said concerning creative self-expression. These two phases are the cornerstones of music education in the elementary school. The classroom teacher should build upon these two activities as the foundation of her program.

#### CHARACTERISTICS OF MUSIC EDUCATION IN LOWER GRADES

A tendency to rhythm and a deep interest in it are found in even the youngest children. Many studies in the psychology of childhood attest this fact. From the very beginning, the baby has a deep sensitiveness to rhythm, as is evidenced in the youngest child by the soothing power of a lullaby. In fact, rhythm seems to be an inherent and basic characteristic of all child activity. The child's interest in rhythm is a spontaneous manifestation of a natural impulse. Movement or rhythm is a means of conscious expression throughout life, and this is especially true in the case of children. In the primary school, the child should gain a well-developed feeling for rhythm, and it should be acquired through rhythmic games and activities. Much of it should come as a response to appropriate music. In the primary grades, pupils should have a great deal of experience in listening to good music of a kind which is appropriate to their interests. Children should listen to music and then spontaneously make the response which the music suggests. They may clap or step around the room to represent time signatures or note values. There should be a great deal of listening and motor response on the part of the children in the primary school. Thus, the child's impulse to activity is recognized, and his propensity to expression takes the form of bodily movement. In this manner, two of the profound inclinations of children are given the right of way when they are dominant in child life. If the child learns to listen carefully for the tone and the rhythm of the music and becomes able to hear them correctly, he will respond with appropriate movement. His response should never become a formal exercise. On the contrary, it should come as a natural and enjoyable activity in which he participates with pleasure and in which he desires to engage.

The profound tendency to expression which is found in all young children should be the basis for learning to sing. Rhythmic response and singing are closely associated in the young child's life. Rhythm

must be felt before the child can sing. That is another fundamental of early childhood music education. Not only do very young children express their feelings in song, but from the very beginning they also seem to get great enjoyment when songs are sung to them. Tears vanish, and a smile appears when someone sings to a child. Imitation goes with the impulse to expression within the child. Children who are only four or five years of age spontaneously catch the words of songs which they hear and quickly by imitation begin to repeat the words in rhythmic cadence. To the child, this is a form of expression of his feelings, just as is his spoken language. The idea of music as a language is here clearly seen. In the lower-elementary school, the child should learn to sing a considerable number of songs by imitation, which we shall call imitative ear-learning rather than rote learning.

The child is keenly interested in sound. At an early age, he begins to imitate sounds and especially those that have variation in pitch and accent. Observation of children in the home or in the nursery school shows them humming, singing, and making up little tunes of their own to fit their activities. They often accompany their tunes with spontaneous skipping, running, clapping, and similar activities. Children are thus making music at their own level.<sup>4</sup> This is a form of creative self-expression and should be encouraged.

During the years of the primary school, children should compose many little tunes and melodies of their own and thus make a beginning in creative music. They may also make instruments with which to make rhythmic sounds. Creative music is not limited, however, to the mere creating of songs by children or the making of instruments. That is too narrow a conception. It is creative music when the child gives his own interpretation of the music in his daily experiences. It becomes a part of each phase of music and is the creative identification of the child with a musical activity. In the primary grades, creative effort of this kind should be encouraged in the singing of songs, the rhythmic response which the child makes, the dramatic or play response to music, the creation of music to fit an experience, and the interpretation of music through the medium of instruments.

In the primary school, basic experience should be gained by which music reading may be begun near the end of this period. This ability may be called the mastery of the score rather than the reading of music. It should be pointed out, however, that the child learns to sing and uses his singing voice in expressing feeling and emotion before he learns to read music. Any other procedure would put the cart be-

<sup>4</sup> Wright, Frances. *Elementary Music Education* p. 24. New York: Carl Fischer. 1941.

fore the horse in music education.<sup>5</sup> The classroom teacher may lay the basis for mastery of the score in the primary grades, but no direct and isolated drill on staff and notation should be attempted in the first three grades. All learning should be done through a functional approach. Observation of the score in singing from books is a legitimate and desirable practice if it is spontaneous on the part of the child and not forced in such a way that it and not expression of musical meaning becomes predominant in the child's attention. Much will be learned incidentally and in connection by simple observation of the score in singing songs.

A natural impulse to manipulate and handle things is present in the youngest children. It was pointed out many years ago that gesture may have led to the expression of thought by means of an instrument.<sup>6</sup> Whether this is true or not, very young children enjoy making sounds on instruments. Their interest in this direction grows, and in the kindergarten and lower-primary school playing with rhythm instruments gives opportunity for a valuable form of musical expression. Rather young children have been known to make their own instruments and to get great pleasure from using them in making music. Considerable experience with sound, therefore, should be gained in connection with instruments in the primary school.

In the activities which have been described, basic orientation in music is attained in the primary school. On the basis of these abilities and experiences, the child is enabled to go forward to higher levels in his music education.

#### MUSIC ACTIVITIES EXPANDED IN UPPER GRADES

While, as already stated, there are no distinct periods or stages in the child's musical development in the elementary school, there is a difference in the music of the upper-elementary school as compared with that of the primary grades. It lies in the fact that the curriculum, of which music is a part, expands in these years, and the pupil experiences growth in musical ability and understanding. Music activities which are a part of the experiences in which the pupil engages and which constitute the curriculum expand by their own development. It would be wrong, for example, to continue the rhythm band of the kindergarten into the upper-elementary school for most pupils, for they have gone beyond that stage in their musical development. It would

<sup>5</sup> Salisbury, Frank S. *Human Development and Learning*, p. 478. New York: McGraw-Hill Book Company. 1939.

<sup>6</sup> Parker, Francis W. "Modes of Expression," *Talks on Pedagogics*, p. 231. New York: E. L. Kellogg and Company. 1894.

be an error not to teach pupils the mastery of the score at the upper level of the elementary school. By this time, the pupils have had a wide experience in singing, and they are ready to learn to interpret rapidly and accurately the symbols of the score. By so doing, they gain a power in music which otherwise could not be attained. It has been pointed out that structural changes in personality are the essence of the learning process, and undoubtedly such transformations have occurred in the pupils during the primary grades. The pupil in the fifth and sixth grades is not the same person that he was in the first and second grades. This fact alone would call for a difference in music in the upper-elementary school.

In the fourth, fifth, and sixth grades, more pretentious dramatizations occur with musical accompaniment. In particular, music makes contributions to many units which are being studied in many different fields. At the present time, units on Latin America, Canada, China, and other countries which are prominent in world events furnish much opportunity for enrichment and understanding through appropriate music. Indeed, one of the most important aspects of music at this time is found in its relation to most, if not all, of the major activities of the classroom.

Music in a larger sense should be an integrated activity of classroom living. Musical living becomes an actuality in those schools which are willing to give it the time which its importance deserves. It is upon this idea more than any other, perhaps, that the classroom teacher should build her program of music education in the upper-elementary school. More complete musical instruments may be made and played with greater joy and satisfaction by pupils. Music carries over into many home and community situations. Music festivals afford opportunity for rich musical experience. Music is integrated with dancing as well as with dramatization and pageantry as they occur in other phases of school work. At this time, as at all other age levels, appreciation of good music should constitute an important feature of music education. Listening to good music is an important aspect of music education. The radio should be extensively used, as well as attendance at concerts of a type which appeal to children's musical interests and tastes.

In the upper-elementary school more may be expected in the creation of original melodies, rhythms, and instrumentation, both in the case of individual pupils and on the part of groups of children. By this time, the child should be familiar with phrasing, accent and meter, rhythmic patterns, and the tonal relationships of the scale. Thus, he should be able to record his music quite readily in staff notation. Chil-

dren of this age may wish to create melodies for favorite poems or a song or melody to fit into some activity. They may wish to orchestrate a song for some special program. They may need to create a definite rhythmic pattern for some such instrument as the tom-tom. Through all this creative activity, the child uses his music as a language, and it is full of meaning and expression.

Many music educators consider music appreciation the most important aspect of music education. It is safe to say that all the kinds of music which have been mentioned in this chapter make contributions to the appreciation of music. In and through all these activities, deep aesthetic interests in music and the heightened taste for what is best, which is called appreciation, should be acquired. It has been so clearly pointed out as to leave no doubt that appreciation comes from no less than three activities: namely, listening, performing, and creating music.<sup>7</sup> The child in the upper-elementary school should have many and varied musical experiences. All should contribute to appreciation or should furnish a background for appreciation.

The child should now recognize the repetition of phrases and themes in music. He should discriminate various rhythms and moods. He should be conscious of the harmonic beauty of music. He should have a deep interest in instruments and their musical possibilities. All these things should come as a part of an integrated music program. They should not come from formal exercises nor from set periods for instruction in music. Rather, they should be the outcome of many musical activities which are pupil-planned, under the teacher's control and guidance. Such a program will introduce the strong purposive element which is one great essential in effective learning. Things must be so arranged that learning in music shall be functional in character. All these music activities should be of such a kind as to make a maximum contribution to integrated personality.

#### MUSIC AN EXAMPLE OF LINGUISTIC LEARNING

Linguistic learning was treated at length in an earlier chapter because it has this very direct and extensive application in music education. A knowledge of linguistic learning provides one especially productive point of view in formulating principles and practices of teaching in music education. The procedures which are appropriate in good teaching wherever linguistic learning occurs are likewise suitable in all phases of music education in which music functions as language. This is an especially valuable concept in connection with learning to

<sup>7</sup> Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, p. 109. New York: Silver Burdett Company. 1938.

read music, upon which so much stress is placed and to which so much time is devoted in the early years in many schools. If procedures can be established by which learning to read music may be based upon functional learning and thereby greater effectiveness may be gained, a large service will be done to music education. Great waste occurs in many schools in this aspect of music education. It is more than likely that the so-called drill methods in music may not conform at all to sound basic principles in education or rest upon an acceptable psychology of learning.

Linguistic learning, it has been shown, applies to situations in which expressing or interpreting thought or feeling in connected discourse is done. It applies especially to song singing, playing a musical instrument, and reading music. All this explains why learning to sing songs as wholes by ear-imitation is considered the most appropriate approach to that aspect of music education. The children should be surrounded by an atmosphere of song. Like other aspects of music education, song singing should not be a formalized affair. The children should participate in many school experiences in which singing is a large element. When the desire to sing comes, as it always will under these circumstances, the teacher should lead and join with the children in joyous singing of songs and give them an opportunity to do much singing as a part of school enterprises.

Playing on instruments should be learned in exactly the same way. The impulse which leads the children to want to play should be the same as in song singing. In the modern elementary school, there will be much instrumental music, and even the smallest children will be in an atmosphere of instrumental music. Playing in the rhythm orchestra in the kindergarten and first grade furnishes an outlet for expression through sounds made on musical instruments. Here, again, learning by ear-imitation should be the rule. Just as the teacher sings a great deal to the children and they catch the melody and the words and imitate her, in the same way at the beginning they can learn by imitating the teacher in playing a musical instrument. Most pupils will gradually catch the idea, because one of the most natural things in the world for them to do is to respond to rhythmic music.

#### APPROPRIATE TEACHING PRACTICES

It seems desirable at this point to refer again to some things that have been said in preceding chapters by relating them in a definite manner to teaching practices. It is now possible to make a more specific application of our knowledge of learning than could be done previous to this time.

Children will want to make sounds on their instruments and to respond rhythmically to music. The most appropriate teaching practice is to show each child how to hold his instrument in his hands and how to make it say something in sound. Anyone who has observed little children has seen their shining eyes, glowing faces, and happy expressions when the instrument does actually talk. It is, therefore, by example and by imitation of the teacher that the beginning is made in playing an instrument. The teacher should undoubtedly give some oral explanations to all the children in groups, accompanied by experience on their part in handling and using the instruments. This may conform to good learning. The stimulus should be present in the form of the desire to be able better to play the instrument. The teacher's oral explanation and example come as the next step in learning. Then follows assimilation, which is experience from which learning arises. Reaction is the last step, and this takes the form of playing the instrument, preferably in some school enterprise or community musical activity. It is a simple procedure, but it has all the elements of appropriate learning and teaching.

In handling musical instruments, manipulative learning is involved. In this type of learning, the procedure in teaching is the same as in learning to play the instrument. The stimulus or confronting situation exists in the desire and need to play. By oral explanation and example, the teacher should show the child how it is done. Then follows a period of experience from which the learning emerges. Holding the instrument properly and doing actual playing provide the necessary reaction by which the learning cycle is completed. When the pupil can hold the instrument and execute the required movements, manipulative learning has been accomplished.

In the upper grades of the elementary school, an understanding of certain elementary aspects of music connected with the mastery of the score needs to be acquired. This may be called the theory of music. It is learning to understand music structure. It does not represent an ability with skill so much as understanding and comprehension. Insight into the structure of music is sought. In such a situation, reflection is involved. In this case, reflectional learning is the means by which understanding is gained. As in all learning, the teaching procedure must include the confronting situation. Then the teacher and the pupils may assess the situation by determining what they already know which may be applicable in meeting the situation. This may take the form of well-conducted discussion to bring forward in the pupils' minds all that they already know which may apply to this new problem. All that the pupil has learned which has any bearing on the



new principle under consideration should now be brought forth in a keen discussion. When this has been accomplished, the teacher should aid the pupils in catching the meaning of the principle that needs to be understood. The totality of the picture should be emphasized, and the principle should be comprehended in its unitary character without a great deal of attention paid to the details.

The next step is study and experience, and that may be extended over a considerable period of time. The whole may now be analyzed into its elements for study and practice. The final step is use of the understanding by reacting to the principle as a whole in its normal connections, as, for example, the singing of a song in which a given piece of musical theory is involved. This is the reaction member of the learning cycle. It is a great aid to complete understanding when a pupil explains to someone else the piece of theory which he has learned. Any school situation in which one or more pupils explain and demonstrate to others what they have learned to understand rounds out the learning. Use of the item of theory, however, in its functional relationship is required in order to complete the learning.

Repetitive learning has a place in all those aspects of music education in which an habitual-response pattern is desired. One such aspect of music is the reading of the score, in which the reader needs to be able to interpret musical meaning without focal consciousness of the symbols in which it is embodied. Learning to this end proceeds through experience in reading. The most approved procedure consists of a gradual induction into reading by singing from books after an initial period of pure aural learning of songs by ear-imitation, followed by experience in independent sight-reading of music from the score. The first songs sung from books should be those already known, and they should be sung many times from books with the score before the eyes of the children. Little by little, musical meaning should emerge from what is seen in the score, just as meaning gradually is associated with vocal complexes in the form of spoken language which is heard by the child. The best teaching practice at the beginning is to sing a great deal with the score before the child. It is now a question of teaching the child visual apprehension of musical meaning as represented by the score without consciousness of the detailed structure of the score. When that occurs, an habitual-response pattern has been established.

Appreciational learning comes as a response to beauty of thought and the mode of its expression, as well as a feeling for appropriateness in musical design. Such learning arises from experience in listening to good music, singing and playing good music, and efforts along creative lines in music. Self-expression in music is one great avenue to appre-

ciation. In its most fundamental respect, appreciation is a sensing of value. Appropriate teaching practice in this connection has three phases. First, children should hear much good music. Second, they should sing and play a great deal of good music. Third, they should engage in creative projects which involve music that has beautiful tonal pattern, agreeable rhythmic structure, fine imagery, pleasing melodic curve, and, in the case of upper-grade pupils, music that has harmonious effects.

In appreciational learning in music, the objective is to attain growth in ever better value attitudes toward music. It is desirable to build a liking for good music, so that the pupil wants to sing good songs, play good music, and, more particularly, listen to good music sung and played by other people, as in the form of recorded music. From the beginning in the kindergarten and first grade, value attitudes begin to grow by contacts with good music, and upon these attitudes and likings new attitudes and likings can be built. These statements are all based upon the often-repeated idea that what the child can learn at any time depends on what he previously has learned.

Nowhere do the pupils' own evaluations count for more educationally than in this connection. The backward look at any musical performance by the children, to see in what respects it was good and in what ways it was not good, gives the teacher a rare opportunity to guide discussion in such a way that growth in value attitudes may be attained. This is growth in appreciation. The constant backward look over whatever is done in musical performance for this purpose can yield rich results if the teacher understands the steps in the complete educative act. According to Kilpatrick's statement of the matter, there are five educative steps that make the complete act and they occur in a sequence of sensing, studying, thinking, planning, acting, and reflecting. They consist of a) awareness of a confronting situation; b) studying the surrounding conditions and circumstances in order to reach a feasible decision concerning what is the most appropriate thing to do in that connection; c) further studying with reference to formulation of plans for the decided-upon action; d) executing whatever plans were agreed upon in co-operative study; e) reviewing or reflecting upon what was done in an effort to evaluate its success and to learn how better to do the same or a similar thing on another occasion.<sup>8</sup> This idea has very wide application in schools when they are enter-

<sup>8</sup> For a further elaboration and description of this idea, see: Kilpatrick, William H. "The Underlying Philosophy of Co-operative Activities for Community Improvement," Introduction to Hanna, Paul R., *et al.*, *Youth Serves the Community*, pp. 3-20. New York: D. Appleton-Century Company. 1936.

prises in co-operative living. It is easy to see how learning, even in the form of learning-units, may emerge from school activities and enterprises such as are conceived under this viewpoint. There is an obvious application to the activities of a modern program in music education.

One of the most important factors in developing the higher likings and preferences in music is the teacher's own personality. If he likes and prefers good music and has strong enthusiasm for it, his pupils are likely to catch the contagion. The cultured personality of the teacher, then, will be a strong factor in teaching appreciation.

This chapter outlines what should be done in music education rather than what is done in any school. All that is said comes as a logical conclusion from the foundational facts presented in earlier chapters. It has been sufficiently tried out in an actual school situation to give a clear indication of its practicability and its teachability.

The following chapters in Part III are intended for the classroom teacher in the elementary school who teaches her own music. In them, all these ideas will be expanded and given more specific application. No attempt is made in this series of chapters to duplicate or replace but, rather, to supplement the teachers' manuals of the several music series which naturally contain specific directions for teaching. On the other hand, it is the purpose to discuss basic principles which are intended as an aid to the intelligent teacher in studying and analyzing her own teaching for the purpose of improving learning on the part of her pupils.







## » CHAPTER NINE «

# Rhythm as the Central Element in Music Education

RHYTHM is a foundational element in music. Naturally, it has a most important place in music education. It is, then, highly essential that the classroom teacher understand rhythm and its significance. Much failure in teaching music occurs because of a lack of understanding of rhythm on the part of teachers. Failure to understand rhythm has been to some extent inevitable, for the facts about rhythm have not been given adequate application to music education either in professional literature or in school practices. Psychology seems to have neglected to give sufficient consideration to rhythm. For this reason, it is the purpose as the first step in this chapter to explain the basic nature of rhythm in music as a foundation for consideration of principles and practices of teaching.

It must not be forgotten that the child is encountering rhythm daily in his various contacts in social living — the rhythm of the machines on the street as well as those in the home and in the air; the rhythms of nature, which include the wind and the rain; the rhythms of the many and varied sounds about him; and his own rhythmic movements as he goes about his various activities in work and play. The big problem for the teacher is not to create a feeling for rhythm, for it is already regnant in the child organism. Her duty is so to direct it that it becomes an individualistic expression in all the child does and a means by which personality is integrated and harmonized. The child, however, does not respond to these rhythms by a metrical beating of time. It is, rather, the driving force, the pulsations of movement that liberate the creative impulse of expression within, for which he adjusts himself in his daily living. Any type of music education, therefore, which makes use of the voice alone and even some use of the hands, as in clapping or tapping rhythmic patterns, is inadequate in developing the personality and freeing the particular rhythms of each individual child.

## RHYTHMIC BASIS OF ALL LIFE AND NATURE

A good deal has been written about the fact that all life and even all nature have a rhythmical character. A large and important literature dealing with this phase of the subject exists both in English and in other languages. It is possible within the limited space available to make only a brief summary and a short commentary concerning a few of the most important facts about rhythm considered in this connection.<sup>1</sup>

What is rhythm? What is this element which is so fundamental in nature and life and music? An absolute definition would state that rhythm is measured motion: movement marked by regular recurrence. Its fundamental characteristic, therefore, is periodicity. Even personality is thought of as a combination and balancing of rhythms. It has been said that rhythmic activities of wide scope and varied character integrated into a whole is what constitutes individuality. It is the integration of experience and not the accomplishment of erudition that is the most essential element in education. It is now desirable to see this aspect of nature and human personality in some detail.

The whole universe works on a rhythmical scheme in the movements of the heavenly bodies in space. Growth in plants is rhythmical. The inarticulate howls and cries of animals have a rhythmical cadence. Many examples from human life have been cited to show the extent to which life has a rhythmical character. In the flow of words and in the accompanying gestures there is rhythm. Each person has his own individuality in the rhythm of his movements. There is a rhythmic swing of the body in walking. The activities of games show rhythmic characteristics. Performers at the piano in music, the singer on the stage, the instrumentalist, all show rhythm in their different actions, for it is the regular recurrence of movement that brings freedom and charm in musical execution. These are all said to be integrated responses. Rhythm in life, then, is the expression of the individual.

The idea of rhythmic activities integrated to form individuality leads naturally into the conception of rhythm as applied to body education and brings forward the concept of the dance as related to music education. The rhythmic response of the dancer is similar to that of the

<sup>1</sup> For excellent discussions in this field, upon which much dependence was placed in writing this chapter, see:

Jacques-Dalcroze, Émile. *Rhythm, Music, and Education*, pp. 178-179. New York: G. P. Putnam's Sons. 1921.

Rugg, Harold, and Shumaker, Ann. "The Rhythmic Basis of Life," and "Rhythm and Bodily Education," *The Child-Centered School*, pp. 154-164 and 165-183. Yonkers, New York: World Book Company. 1928.

Dewey, John. *Art as Experience*. New York: Minton, Balch and Company. 1934.

singer and the performer on the violin or the piano. There is a definite response of the physical organism to the periods and the pulsations of the music which these people render through voice or instrument. In just this same manner, an individual reveals characteristic tendencies of a rhythmic character in dancing. The dance has been called the means by which the movement of music is expressed in motion. Motion in time is expressed as motion in space. Bodily rhythm expresses the feeling and thought which prevail within the individual. In the acts and movements of dancing, a person expresses his rhythmic capacities, and there is an orchestration of movements of the different parts of the body as they work together in expressing the particular rhythmic tendencies and capacities of the individual.

Dancing is the natural outgrowth of work in rhythms in modern schools. The dance has been characterized as a mode of self-expression which occurs in the form of bodily gesture. This seems to be a very happy way of expressing the idea. In those early schools with which Colonel Parker was associated, in which the intrinsic approach to teaching was so greatly stressed, dancing was described as the physical accompaniment or the gesture of music. Dancing is one of the spontaneous activities of all normal children. When the child dances, he is merely expressing his feelings and meanings through a medium other than language. One good authority has stated that rhythms, creative work in music, and all the activities which go with dramatics, festivals, pageants, and plays furnish sufficient opportunities for the dance in the elementary school. It is thus possible to provide through the dance one good outlet for the tendency to physical activity which is found in all normal children. A great deal of such activity can take the form of rhythmic self-expression through aesthetic, group, clog, tap, ballet, and interpretive dancing as well as historical dancing, such as the minuet.

All this is in full accord with the principles brought forward in the earlier chapter devoted to a discussion of activity in child life and its educational significance. It was there seen that the child's spontaneous activities have rhythmic variations. What is true in the case of the dance holds as well in other forms of art expression: free expression leads the way to higher appreciation with deeper and more abiding satisfactions. In such a manner, life may be lived on a higher plane of lasting satisfaction. It is, therefore, exceedingly important to provide for free expression on the part of pupils in order that such higher appreciations may arise to supplant those of a lower order. It is not enough for the dance merely to represent musical and bodily rhythm, for that would neglect the factor of creative interpretation which in



essence is the educative effect of the dance. The child must be provided with an environment in which he can experiment, try out, and freely express his rhythmical images. Thus is the nature of rhythmic expression as embodied in the dance explained and interpreted.

All these statements about the nature and occurrence of rhythm have been drawn from one source, for in it the facts about the presence of rhythm in all nature and life have been assembled in concise summary and amply documented from authentic sources. Two authors have given a point of view in this field that has profound significance for music education.<sup>2</sup>

#### VIEWPOINT OF EURHYTHMIC EDUCATION

It was an early student of eurythmics who drew attention to the fact that both movement and sound are the two essential constituents of music.<sup>3</sup> Advocates of eurythmic education claim that through rhythm ease and attractiveness of bodily movement as well as strength and balance of character are caused to unfold in the individual by the simultaneous and harmonious functioning of body and mind in movement. A mental apprehension of rhythm and a feeling for it are created by orderly, balanced, and harmonious physical movement concurrent with those changes in its strength and force and continuance in time of which rhythm is constituted. This early proponent of eurythmic education believed that by a union of the physical and artistic tendencies of an individual the human body could be educated. The body was thought of as a musical instrument, as a means for expressing the meaning and the feeling of music in physical movement.

It is certain that these ideas are not accepted in full at the present time; they probably include claims which cannot be substantiated in all respects in terms of sound psychology; but they perhaps may have in them an element of truth. They aid in gaining an understanding of the nature of rhythm. If stripped of some of the formality with which they were clothed by the originator of eurythmic education, these ideas may have many significant applications in present-day schools. Many of these principles may be accepted as reasonable postulates upon which to build rhythmic education in relation to music education in modern schools.

#### BASIC PSYCHOLOGY OF RHYTHM

From this discussion it has been seen that rhythm permeates our whole organism and integrates and regulates our being from the small-

<sup>2</sup> Rugg, Harold, and Shumaker, Ann. *Op. cit.*, pp. 154-183.

<sup>3</sup> Jaques-Dalcroze, Emile. *Op. cit.*, pp. 178-179.

est part to the whole. In back of all man does is the desire for self-expression. It is common to all; the difference exists in the degree of expression. "For the artist, it is creation by expression: for the appreciator, it is creation by evocation."<sup>4</sup> It is this existing rhythm in man's creative expression which enables the observer, listener, and appreciator to grasp and understand the feeling and emotion of the creator. It is the regulative power of rhythm, with its elements of duration, intensity, unity, and balance which gives it its greatest influence.

Rhythm should not be considered as a mechanical thing. Harnessing anything to regularity and its discipline reduces it to abstract meter, and it ceases to become rhythmical, for it has been stripped of all emotional and intense vital expression. When attention is directed toward and confined to meter alone, it becomes merely a technical process, and there is no development or feeling of rhythm. The rhythm becomes static and loses the individuality of the composer: its emotion, spontaneity, and beauty. As Emile Jaques-Dalcroze has stated, "Musical rhythm can only flourish with the support of expressive elements issued directly from the depths of the ego and supplanting all the formulas of meter."<sup>5</sup>

To stress constantly the metrical beat produces in the child a response that is automatic and lifeless; it becomes an unrhymical expression. Rhythm in music contains notes of short and long duration arranged into pulse groups of three, four, six, and such unusual rhythms as five and seven. The pulse, or beat, is not the rhythm; it is merely a part of it. The beat is a means of organizing simultaneously moving parts in music into a fixed relationship. The beat must be understood as the force holding music together as a totality. The features of rhythmic structure are regular recurrence and free play of accent and subordination. These long or short tones, being a small part within the whole, add to the intensity of the music and thus create a feeling of going forward or a feeling of suspense or rest. It is this variation or change which gives energy or movement to music. How monotonous music would be if there were no opposing forces: tempo, voices, or rhythmic patterns. As Dewey says, it is this "ordered variation of changes that is rhythm."<sup>6</sup> In this statement he voiced a profound truth.

#### FUNDAMENTAL COMPONENTS OF MUSIC

It is now possible to make clearer the nature of rhythm by explaining its relationship to other musical constituents. Music has three

<sup>4</sup> H'Doubler, Margaret N. *The Dance*, p. 13. New York: Harcourt, Brace and Company. 1925.

<sup>5</sup> *Op. cit.*, p. 315.

<sup>6</sup> *Op. cit.*, p. 154.

fundamental components. They are harmony, melody, and rhythm. Among these elements the most fundamental is rhythm. Harmony is a combination of tones of different pitch sounded simultaneously and rendered pleasing by rhythmic effect. Melody consists of a succession of single tones which are organized into a pattern. In melody, notes are heard consecutively. Melody expresses a musical idea. Melody is horizontal, while harmony is simultaneous. In melody, motion occurs through a period of time. Harmony and melody are distinguished by the fact that harmony is a simultaneous and melody a sequential sounding of tones. Rhythm represents movement in music. Rhythm is contrasted with harmony and melody in the sense that it is a continuous flow of motion in music. It is expressed in time patterns. In rhythm, a succession of tones is combined into a unity. In rhythm, music is ordered. Without rhythm, tone has no meaning.

There are two kinds of rhythm: free rhythm and measured rhythm. In the former, rhythm is irregular; and in the latter, repetition is regular, or timed. Wherever there is measured, or regular, recurrence of sound or beat, there is timed rhythm. Walking, for example, represents free rhythm, for there is a constant recurrence of movement which sometimes is irregular.

Rhythmic activities in schools have great possibilities for group response and group action. In these activities, children really have one of their first opportunities to work together in groups. Such activities represent a form of group co-operation, and in this respect they show at the very outset music functioning as a social institution, even in the preschool and kindergarten years, as that concept was defined earlier in this volume. In another respect in this connection, music performs a most educative function. One of the earliest objectives of education is the social adjustment of the child to group living. Such adjustment shows the democratic process functioning in the earliest years of school life. There are certain primary learnings which furnish an absolutely essential foundation for the later learnings of the upper-elementary school. The idea of social co-operation is primary in this sense. Again, in serving this purpose, music is seen as playing an important part in childhood education.

#### RHYTHM AND THE CHILD

Freedom is one requisite in extending the feeling of rhythm in children. Freedom of space releases in the child a feeling of free movement. As pointed out in an earlier chapter, great physical activity is characteristic of all normal children. They indulge in an enormous amount of bodily movement, which arises from their profound impulses

to activity. Hour after hour through days of almost unbelievable activity, the movements of the child assume a definitely rhythmical character. Since rhythm is a native characteristic of children, their rhythmic motor responses which occur very early in life represent their first possibilities for musical expression. Children indulge in activity out of sheer desire to be active in numerous ways. One of the goals toward which the teacher may work is to introduce into this great amount of physical activity, which at times is more or less random, an interest in music through listening and responding physically to its rhythmic elements. Such procedure represents seizing a budding capability of the child and capitalizing it to the end of its progressive development. It shows growth as one of the objectives of education and here, particularly, as an aim of music education.

#### CHILDREN'S NATURAL RESPONSE TO RHYTHM

When little children enter the kindergarten and first grade, they are not strangers to rhythm, for early in life they have unconsciously sensed rhythm in the life around them and in their play. The small child is often attracted by the recurring pounding noise of a piece of machinery, and he will try to reproduce the same sound with his feet or some available object, such as a stick. How often a child sits and fills a pail with sand, dumps it out, refills and dumps, refills and dumps! Both show the natural response the child has to rhythm. Children of this age are interested at first in the rhythmic activity itself; then, as they grow in rhythmic development, they become interested in music to which they can rhythmically respond: the synchronization of music and rhythmic response. Great emphasis has been placed on the need to build music education on a basis of rhythm. Teachers who disregard rhythm thereby reject the most fundamental basis of musical development.<sup>7</sup> As he enters school, the kindergartner or first-grade child cannot always express himself musically through the singing voice. He can, however, find musical expression in rhythmic activities. The little child, therefore, must feel rhythm and experience it before he can be expected to sing or play rhythmically. He can best experience rhythm through free bodily expression, to which he has a strong impulse.

This rhythmical free expression is a stimulus to physical, emotional, and intellectual development. Responding physically, the child develops freedom, muscular co-ordination, poise, and grace. Emotionally, rhythmic activity brings release from timidity, self-consciousness, and awkwardness and gives an opportunity for the child to express his

<sup>7</sup> Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, p. 182. New York: Silver Burdett Company. 1931.

mood. By gaining physical and emotional control, the child acquires mental stability, leadership, power of attention, ability to listen and make decisions, and the desire for social participation. Rhythmic response to music lays the groundwork for an unconscious grasp of the structural elements in music.<sup>8</sup>

#### ENVIRONMENT AND EQUIPMENT FOR RHYTHMIC EXPERIENCE

For proper rhythmic activities as a part of music education in the elementary school, certain requirements in environment and equipment are necessities. These are: sufficient space, appropriate items of equipment, and types of apparatus which facilitate and encourage rhythmic activity. These requirements may now be discussed briefly.

For free bodily rhythmical expression, the child must be able to use his entire body and express himself by the movements of the large muscles. Rhythmic experiences, therefore, demand space. Most kindergarten rooms are equipped in such a way as to provide ample space; but in the other grades of the elementary school it may be necessary to use the auditorium, the gymnasium, a vacant room, an open corridor, or some similar space. The energetic and resourceful teacher and class will not let the crowded classroom cramp their rhythmic activities.

A piano which is in tune, a competent pianist, and a phonograph in good condition with a library of records should be part of the equipment. Much can be done, however, in developing a feel for rhythm without a piano or phonograph by using percussion instruments, the hands in clapping, or by having a group sing as others perform. Many teachers have done excellent work in rhythmic development without a piano or phonograph. The teacher should, nevertheless, make every effort to secure a piano and a phonograph which are well-tuned and in good condition, for, if the child is to hear music, he should hear it as beautifully performed as possible without any mechanical distortions. A pianist who can improvise at the piano any rhythm to fit the mood of the experience is an asset to any rhythmic program.

The apparatus usually found in the kindergarten, such as seesaws, swings, and ladders, stimulate rhythmic play. The up-and-down of the seesaw may create a song in the mind of the child. Toys, likewise, are a stimulus to rhythmic activity. The doll's cradle, for instance, may suggest rhythmic rocking or swaying to a lullaby; the tambourine may suggest a dance; the balls and beanbags may suggest catching, bouncing, and throwing to music. These are just a few of the activities sug-

<sup>8</sup> Leonard, Edith M., Miles, Lillian E., and Van der Kar, Catherine S. *The Child at Home and School*, pp. 760-761. New York: American Book Company. 1942.

gested by the child's play materials. Colored balloons, scarves, and rhythm instruments lend themselves to various rhythmic interpretations by the older children. All these toys and apparatus stimulate naturally a rhythmic activity from the child's play without any artificial stimulus by the teacher.

#### IMPORTANCE OF WELL-SELECTED MUSIC

The type of music which is a part of the activities carried on in any school is one of the most important influences in the development of a sense of rhythm on the part of the child. This music should have the highest possible quality; but, at the same time, simplicity of melody and rhythm should be one of its chief characteristics. Its harmonic structure should not overshadow the other two elements by its complexity. The child can associate with the best of music and become familiar with it in early childhood. The stage of the child's rhythmic development must be considered in the selection of music. The child of five is interested in music in which the clear-cut rhythm calls for just one type of response, and he must not have to think too much about it in order to enjoy it. His power of endurance, his muscular control, and his length of stride must all be considered. While the older child enjoys this same definite rhythm, he also gets pleasure from rhythms with variations in tempo, volume, mood, and rhythmic patterns.<sup>9</sup>

The music also should be varied, so that the child does not associate a given tune with only one fundamental bodily movement but, rather, connects a characteristic musical rhythm with the movement. The point is, the same music should not be played for the same rhythmic response with the result that the child always associates a particular musical selection with a single response. In this way, a certain piece of music will not always be to the child "marching music" or "skipping music." Each composition or repetition of a composition should be a new experience to the child. It must never become dull and irksome. Each repetition should enrich in some way for the child his previous experience. As the child progresses through the grades of the elementary school, this enrichment can be secured by listening with some purpose in the mind of the child for a) phrases; b) the accent and meter; c) rhythmic patterns; d) variations, which give interest and color; e) the instrumentation; and f) design.

#### TIME REQUIRED FOR RHYTHMIC ACCORD

The child must have abundant opportunity to express himself in bodily movement. This applies to those in the upper grades of the

<sup>9</sup> Thorn, Alice G. *Music for Young Children*, pp. 65-69. New York: Charles Scribner's Sons. 1929.

elementary school as well as to the youngest children in the nursery school or kindergarten. Only in this way will rhythmic understanding ever come to the child. Great variations in ability occur among children, and the principle of individual differences occurs here as elsewhere in education. Some children will respond to rhythm much earlier than will other children. Those who develop slowly must not be hurried, for in its own good time the response to rhythm will come. Some children require a great deal more rhythmic experience than others in order to arrive at the same degree of feeling and response. Because of the fundamental nature of rhythm, the classroom teacher must understand these facts and be willing to take whatever time is necessary to give opportunity for whatever participation is required to bring the children in her class into the desired rhythmic response to music.<sup>10</sup>

By careful observation, the teacher will discover that there can be no particular time set aside in the day for rhythmic development. It can best occur at different times throughout the day and in various ways. Music itself may stimulate the mood and rhythmic response; or some experience may stimulate some similar response, either with music or without it. These things do not occur at the same hour every day in the week and cannot be programmed in advance.

#### BASIC PRINCIPLES IN RHYTHMIC EDUCATION

It is now possible to state a number of educational principles which apply to rhythmic education in the elementary school. They are implicit in all that has been said about rhythm, but they may now be put in explicit statement. They may be stated as follows:

(1) Perham is right when she says that experience must come first in the learning sequence. As she says, the child must have many and varied experiences in responding to rhythm. This is the first principle, and classroom teachers should hold fast to this idea in all rhythmic education.<sup>11</sup>

(2) The teacher should not seek perfection of performance in the child's response to rhythm. This old principle has application in many aspects of education. It is more important that the child's experiences contribute to his own growth than that they represent perfection in technique. The experience of rhythmic expression contributes to the child's musical and rhythmic development even though it may result

<sup>10</sup> Glenn, Mabelle. "Rhythm," *Thirty-fifth Yearbook of the National Society for the Study of Education*, p. 53. Bloomington, Illinois: Public School Publishing Company. 1936.

<sup>11</sup> Perham, Beatrice. *Music in the New School*, p. 92. Chicago: Neil J. Kjos Music Company. 1941.

in some awkwardness and clumsiness. It is the response to rhythm that counts.<sup>12</sup>

(3) Rhythmic response and activity should be spontaneous, but when the activity becomes riotous and uncontrolled it becomes destructive in appreciation and expression.<sup>13</sup>

(4) Rhythmic activities should contain a creative or original element. They should not be prescribed in detail by the teacher, nor should the child be required to respond according to a fixed pattern. Least of all should they assume the character of formal exercises. It has been wisely suggested that rhythmic response should have in it a large element of individual discovery. Experiences which bring pleasure and satisfaction may be shared with the other children in the class.<sup>14</sup>

(5) It is the child's reaction to what is presented to him by which he completes his learning. As has already been stated, learning involves not only stimulus but also experience and reaction. The learning is not complete without the reaction member of the cycle. The child must use his rhythmic responses in some intrinsic situation before learning is really completed. Use is an essential part of the assimilative process in learning.

#### GENERAL PROCEDURE IN RHYTHMIC EDUCATION

Rhythmic education must be built on the normal and spontaneous activities of the child: such natural activities as running, skipping, dancing, and many others. These are the bases in the development of a feeling for rhythm and should be utilized by the teacher.<sup>15</sup> The earlier the teacher can seize upon these spontaneous activities and comprehend their moods by giving them appropriate musical accompaniment either on the piano or with some rhythm instrument, such as the tom-tom, the greater pleasure and interest can she add to such experiences for the children. She can thus the sooner make the child feel a consciousness of the rhythmic activity as a part of his mode of expression. When the teacher imposes her ideas on the child or dictates his reactions, she kills the joy and experience of the child in discovering something for himself and defeats the goal of rhythmic education: namely, appreciation. Rhythmic training cannot be taught by the teacher; it can only be guided and stimulated by her and the rhythm caught by the child.

<sup>12</sup> *Ibid.*, p. 93.

<sup>13</sup> In this connection, see: Coleman, Satis N. *Creative Music for Children*, p. 90. New York: G. P. Putnam's Sons. 1922.

<sup>14</sup> Leonard, Edith M., *et al.* *Op. cit.*, p. 763.

<sup>15</sup> In this connection, see: Hughes, Dorothy. *Rhythmic Games and Dances*, pp. 20-21. New York: American Book Company. 1942.



There are occasions when music is used to stimulate the mood or rhythmic experience. There is much music of the masters and contemporary composers, as well as folk tunes, which have varied rhythms that express moods easily caught by the child. He, however, should not react to the music until he has listened intently. Opportunity should be given the child to do his own thinking and in this way to develop musical discrimination and judgment. This may require several repetitions of the music, for the child must absorb the music as a whole to sense the rhythmic movement and pattern. It might be well to suggest that the children close their eyes as they listen to the music, so that their reaction to it is their own and is not influenced by other near-by children. Music which provides for the natural activities of the child, as walking, running, or skipping, is the best with which to begin. The responses which the child will give depend upon the individual and the extent of his developed sense of rhythm. Some children may be so undeveloped in rhythmic sense that only by such a simple movement as clapping their hands can they feel the rhythm of the music. The response, however crude it may be, should be accepted by the teacher. The response may vary from the passive and, perhaps, only pleased expression of the very shy child to the free active response of the self-assured child. As noted in a preceding chapter, children are very imitative. This imitation may account for their first rhythmic responses. The children in a group more or less may follow the response of one child. Imitation can be expected to some extent until each child has had enough rhythmic experience to be able to interpret and express his own ideas as an individual apart from the group.

The teacher must not forget that there are also experiences and activities in the child's life which stimulate rhythmical responses without an association with music. Many of the child's play experiences, such as interpretations of animals, people, and various characters in life and story, provide opportunities for an understanding and a feeling for rhythm and movement: the lumbering walk of the bear, the shuffle of the freight train, the whistle of the boats in the harbor, and many other similar happenings. These experiences capitalized by the teacher, encouraged as a personal expression of the child, and carried forward with his growth and development give him a rhythmic understanding which will later be manifested in singing or playing through a deep appreciation for movement, cadence, composition, and form.

#### RHYTHM AND CREATIVE OR DRAMATIC PLAY

As the rhythm work progresses in the elementary school, it should become an integrative part of the dramatizations, plays, assemblies,

and other such activities which come forth from the daily life of the child. For instance, dramatizations for both the young and the older child should offer opportunity for the child to forget himself in his impersonation of some character. These dramatizations may be enlivened by rhythmic interpretations or musical accompaniment. These accompaniments may be improvised to fit the situation: that is, a child may ask for some fairy music to accompany the entrance of the fairy in the story. When such an accompaniment is called for, several selections should be heard by the children, and they should in turn judge and choose the one which seems best to fit their purpose and need. This procedure may mean the trying-out of several selections by several individuals for just the right interpretation for the particular fairy in the dramatization. This use of rhythm is the reaction member of the learning cycle, and it represents the principle of use in an intrinsic situation. In this way teaching may be made to conform to what is known about the way learning best proceeds.

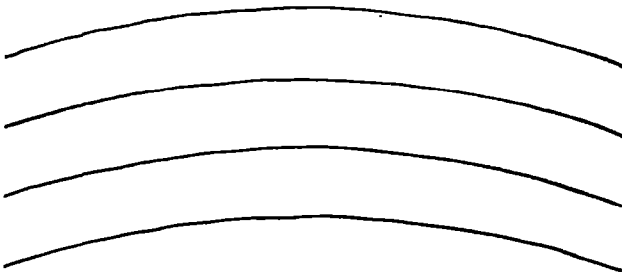
Dramatic play does not always demand the accompaniment of recorded music or music played on the piano; it may need the rhythm of a percussion instrument for its interpretation. For example, the beat of the tom-tom may express the ponderous steps of the giant, and the gourd rattle may introduce the ceremonial dance of the Inca Indian. There are many other ways in which these instruments played by some child may interpret that which they wish to express.

#### DEVELOPMENT AND GROWTH IN RHYTHM

The rhythmic education of the primary grades is a continuation of the free bodily expression and rhythmic activities of the kindergarten. The children in these later years develop and grow in the power to respond to different types of rhythm and mood. There is growth when the child can a) make large, steady rhythmic movements with his body, b) adjust these movements to the rhythm of the music, c) create with percussion instruments rhythmic patterns to fit the rhythm expressed by his body movements, d) recognize a change in the rhythm and fit his rhythmic response to the new rhythm, e) feel the mood of the music and respond in a way that typifies the mood, and f) use rhythms in intrinsic situations to express some idea which the children wish to represent. Such development and growth should a) provide for freedom of expression, b) furnish opportunities to make decisions, c) enable the child to synchronize movement and music, d) give the child the opportunity to estimate his success, and e) provide a way for discrimination in the music used and in the rhythmic activities on the part of the children as a group or as individuals.

## FEELING FOR THE PHRASE

As the child in the years beyond the kindergarten begins to mature in his rhythmic education, he should begin to feel a closer relationship between his rhythms and the songs he sings and the music to which he listens. He should begin to get an understanding of how music is made: the integral parts of the whole, not in isolation but as meaningful and functional elements of the whole. In the kindergarten, he learned to express what he heard with his body, voice, and instruments. Now he is ready to experience some of the simple elements of music, such as phrases, accent, measure, and note values. The child will see that the phrase is to the song what the sentence is to the story which he tells. The phrase is not strange to him, for he has learned his songs by phrases. He has unconsciously felt it in his rhythms and dancing, through the succession of movement and rest. His attention is now being called directly to the phrase, so that through this understanding he may extend his music experiences into broader areas. The essential thing is for the child to sense the beginning, the rise, the fall, and the close of the phrase. Some sort of physical response helps the child to sense the phrase line. He may use his hands in expressing the phrase line by starting at the beginning of the phrase with his hands out at his sides, chest high; following with his hands the rise and fall of the phrase; and bringing his hands together in front of himself at the close. This is only one suggestion as an illustration. The teacher and the children together will discover many ways of expressing the phrase. Instrumental pieces offer new experiences in phrasing. They should be short and have a very definite rise and fall of the phrase line. The aural and physical conception of the phrase should begin to assume new meaning through the eye. A beginning may be made by having the child record phrasewise on the blackboard a song sung by the class. His blackboard picture may look something like this:



The teacher should be sure that the child expresses the phrase with the chalk at the blackboard with the same large, free motion as he used previously with his hands. The child will begin to note the number of

phrases and see the likenesses and differences of the phrases within the song. He may note in some way on his picture those phrases which have a good deal of similarity.

All these devices must never become just pure technical procedures but should have a functional purpose for the child. He should see that the recognition of phrases, repetition, and contrast have value to him and can be used by him in his rhythmic compositions, expressed by bodily movement or with instruments. Feeling the phrase in the songs which he sings makes his singing more beautiful and meaningful to him and to anyone who listens. The child with a music book in his hands will begin to see in the musical score the like and the unlike phrases. He will gain musical independence with a new song, and it will be very helpful in his future music understanding. All this feeling of the phrase evolves functionally from song singing and rhythmic experiences, for the child not only senses the phrase tonally but rhythmically, and he applies all this to his rhythmical interpretations. Thus, he learns from his own experiences, and this kind of purposeful and functional learning remains as an abiding acquisition.

#### DISCOVERING ACCENT AND MEASURE

By the time the child reaches the second grade, he unconsciously has developed a feeling for accent. He has bounced a ball, jumped a rope, and hopped like a bunny to the initial beat of the music. In his rhythm-band orchestrations he has expressed combination of tones by having one instrument play the first beat and another instrument the succeeding beats, as drum-stick-stick-stick and similar responses. From this beginning, the second-grade child can proceed easily to a specific feeling for accent and measure. He pulls the rope to ring the bell as a rhythmic interpretation of a song, without analysis of accent. Now the teacher may suggest to him that he say "one" on each pull of the bell. After experience in hearing the measure accents, the child will readily feel that some of his songs are expressed in "twos," some in "threes," and some in "fours." It should not be a process of counting out the meter of the music but a development of the feel of the swing of the music.<sup>18</sup> He will discover that the songs and musical selections, to which he swayed and danced, swing in "threes"; and those to which he marched, beat the drum, or played giant, swing in "twos" and "fours." By this experience, he is gaining a working knowledge of the upper figure of the measure signature. He may express it in a simple conducting form as a downward motion of the hand on the accent and upward motions on the other beats.

<sup>18</sup> Mursell, James L., and Glenn, Mabelle. *Op. cit.*, p. 184.

## DISCOVERING NOTE VALUES

When the child has had much experience with phrasing and responding to the accent and measure, has felt to some extent the rhythmic pattern of his songs, and has discovered that music can be made to walk or run, he is ready to discover more definitely the rhythmic patterns of his songs: that is, the note values. There should still be definite physical experience in such development. The teacher, for instance, may find the opportunity at some appropriate time to connect the children's interests with a song which is made up mostly of quarter notes and one to which the child would express the rhythm by walking. As the song is sung by the class and the child steps the walking tones, he may feel that there are tones which slow up or stop. In order to step the rhythm of the song correctly, he must express those longer tones in some way other than by walking. It may be suggested that he pause (with a slight bend of the knee as an aid in keeping the rhythm) on the longer tones. The teacher then may take this opportunity to tell the class that in writing music, the walking tones are quarter notes and look like this: ♩; and that the longer tones are half notes and appear this way: ♪. In a like manner, the child will discover the eighth note and the equivalent rests and become acquainted with them. This feeling for note values should not be confined to merely "stepping notes," but the child should be urged to use this experience in many ways: by using drumsticks or the tambourine, clapping his hands, stamping his feet, and doing many other things which will come through his own exploration. With all this bodily experience in feeling the rhythmic pattern of songs and simple compositions, the child is acquiring a working knowledge of the lower figure of the measure signature.

## THE RHYTHM BAND

As soon as the little child begins to have some muscular control, he begins to experiment with his toys and other things around him in producing sounds. The kindergarten tries to meet these interests by having on hand for the child sound-producing instruments in the form of the percussion instruments.

These instruments include rhythm sticks, triangles, xylophone, bells, tambourines, and drums. They are most appropriate for the little child, for they are on his level of understanding, easy to manipulate, and pleasing to him in sound. In the selection of such instruments, the teacher must consider a) the weight of the instrument, whether or not it can be easily handled by the child, b) the tone, whether or not it is clear in pitch and has a pleasing and accurate tone, and c) the durability, whether or not it can be used out-of-doors as well as indoors.

The instruments should be kept where they are easily accessible to the child. It is only through the free experimental use of the instruments by the child that he can discover for himself their possibilities and show growth in his own use of them.

Some very good practical suggestions have been made for the use of the simple percussion instruments. They may be summarized at this point. First and foremost, all such instruments should be explored to the extent of all their possibilities. The children should have an abundance of experience with the different instruments. They should not be confined to one instrument. Variety of experience is needed. It is not necessary for the child to acquire great ability with one instrument. Growth for the child is the most important consideration, and this is facilitated by breadth of experience rather than narrow technical excellence.<sup>17</sup> At all times the child's own development takes precedence over all other considerations.

Simple rhythmic accompaniment to children's songs requires the discrimination of rhythmic patterns, phrases, accent, and the choice of instruments best suited to the song. Solo instruments, such as tuned bells, xylophones, or marimbas, develop attentive listening and discrimination of tones for the child. He enjoys experimenting with them and finding that he can play the song he has just learned to sing.<sup>18</sup> The rhythm band is a creative means of interpreting and expressing the elements of the musical score. It has social value because it provides for participation and some element of satisfaction.

#### RHYTHM IN THE UPPER-ELEMENTARY SCHOOL

The rhythmic education begun in the kindergarten and carried along through the primary grades should still be a favorite experience and activity of the children of the upper grades. As the music experiences of the children in this group become wider in scope, it may seem that less time is devoted to rhythmic activities. This, of course, is not true, for rhythmic understanding and experience occur in all the child's musical experiences. As has been seen from all previous discussions, there can be no appreciation of music without a feeling for rhythm, and it can best be understood and sensed by the child through actual participation in large, free rhythmical activities. By the time the child reaches the upper grades, he appreciates to a greater degree accent, measure, rhythmic patterns, phrasing, and form. All of these are rhythm. In the kindergarten, the child should express rhythm with great freedom. As he matures in his music experiences and his sense of rhythm grows through the primary grades, his experience in song singing and rhyth-

<sup>17</sup> Perham, Beatrice. *Op. cit.*, pp. 71-72.

<sup>18</sup> *Ibid.*, p. 72.

mic expression, although still free, begins to consider those technical aspects of rhythm already mentioned and to use them functionally in the interpretation of music. In the upper grades, through listening experiences, song singing, creative activities, instrumental experiences, and, in fact, through all musical experiences, the child is sure to sense the importance of rhythm and the technicalities which are the aspects of rhythm. He senses it through his own discovery as he hears, plays, and sings more and more music. He should sense, recognize, and be able to express such common rhythmic patterns as



and similar rhythm patterns of  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{6}{8}$ . At this age, the use of the drum or, better still, drumsticks and a practice pad (such as professional drummers use) are excellent for a stimulating and functional development of a feeling for and recognition and execution of various rhythm patterns as they appear in his music materials and activities. He gradually finds more and more of interest in the music and, therefore, can give it a wider and more appreciative interpretation.

The dance plays an important part in the child's rhythmic development. The little child expresses himself freely in the dance. The child in the upper grades will desire to have some form to his dance, and this desire requires organization. It involves careful listening to the music to discover its mood, tempo, rhythmic patterns, and other features which he has previously discovered. He will use all these features in designing his dance. What offers a better opportunity for the understanding and appreciation of design or form in music? Not always should the dance be secondary to the music. The child should be urged to create his dance without music; then, if he wishes, music may be added but only as subordinate to the dance. This may be percussion accompaniment or piano music. The accompaniment of the dance with some instrument of the percussion type offers still greater opportunity for the child to sense and express rhythm.

Integration of music with the social-studies program offers many vital experiences for the child. To understand and appreciate the music of various peoples, he must understand and feel the definite rhythmic and tonal patterns peculiar to their music. He discovers this first in the folk songs of the various nations and later in their instrumental music and in their dances. The various dance types offer opportunity to appreciate typical rhythmic patterns, accent, repetition, and contrast in phrasing and form. Integration of rhythm with other activities brings forth many vital experiences for the child. The enriched program of the

upper grades furnishes many opportunities for rhythmic expression. In these grades, children begin to enjoy expressing such abstract facts or events as the rising of the sun or the approach of a storm. There are great possibilities here for the resourceful teacher to provide opportunities for creative self-expression, both through bodily rhythm and instrumental rhythmic interpretation.

#### MOVEMENT IN MUSIC EDUCATION

Rhythm was seen earlier in this chapter as the essence of all life. It is movement, "perpetual slightly varied movements which are yet always held true to the shape of the whole."<sup>19</sup> Every school child is not only encouraged to feel and express movement in all his musical activities, but should also be led to feel rhythm, or movement, in such other school experiences as may be found in art, biology, language, poetry, and dance. History and literature are the background of many rhythmical experiences which evolve from the dramatic need for self-expression.

Movement in poetry is caught by the child very early in life. As one watches the little child say over and over a piece of poetry, one can sense the movement the child feels in the poetry which he expresses sometimes in his voice alone, at other times by his bodily movements, and sometimes by chanting or improvising a tune. It is this beauty of movement in the poem which may appeal to the child rather than the meaning of the poem itself.

Music should not be a period in the day in which the child, sitting stationary in a seat, sings a few songs from a book. In order to become a significant element in his life, music must be closely allied with his whole existence. The more the child can use his whole body in feeling and expressing music, the greater will be the meaning that music will have in his life. He must be given opportunity to feel the music: to feel it through movement, through tone, and through symbolization. His self-expression in dance, rhythm, song singing, and playing of instruments is his medium of translating his feeling into articulate form. Body education may be integrated with dancing in physical education and with music, dramatization, and pageantry as they occur in other phases of school work. All these activities are important phases of successful living, and the qualities thus developed are significant aspects of life achievement. In a school of living, which modern child-centered schools are likely to become, such activities fit into the idea that the whole life and program of the school are the curriculum.

<sup>19</sup> Ellis, Havelock. *The Dance of Life*, p. viii. Boston: Houghton Mifflin Company. 1932.



### EXAMPLE OF CHILD ACTIVITY GUIDED TO EDUCATIVE ENDS

In an earlier chapter on activities of childhood, the great impulse to activity and expression that resides in every normal child was explained. The educative value of childhood activity was pointed out, and the importance of its direction to educative ends was emphasized. The rhythmic activities which have been described in this chapter represent this direction of child activity to educative purposes. It is essential for the classroom teacher to understand that the rhythmic activities which have been mentioned do not consist of something superimposed upon children from the outside. The teacher does not arouse the child to activity. The impulse to activity exists within the child organism. What has been described in this chapter should represent pupil-initiated activity which is teacher-guided into channels of response that have educative value for the child. This native characteristic of all children demands a way of expression, and the teacher sets up a desirable direction or pattern for the response to assume for the best growth and development of the child. The classroom teacher, then, should bear in mind that her task is one of organizing and guiding already-existing spontaneous impulses to activity on the part of children rather than one of forcing or imposing activity.

Rhythmic expression, with a sensing of rhythm in music, should be one valuable form of expression for the child. It should always have creative aspects. It should not become a mechanical, dictated process for the child. In this manner, all these activities and responses contribute to his rhythmic education. They become a central element in music education.

### LEARNING AS OUTGROWTHS OF INTRINSIC SITUATIONS

It cannot be said too strongly that this learning should be connected with intrinsic situations in which it can come as an outgrowth of the use of songs in enterprises and activities which the children with teacher aid and guidance have planned and executed. All learnings described in this chapter must come as functional outgrowths of a very broad and varied musical program in which the teacher will find learning experiences in pupils' musical materials and activities thus connected with their own intrinsic enterprises. That is the only way in which genuine learning can be attained. Thus, an oft-repeated principle finds its application in this connection.



## » CHAPTER TEN «

# Song Singing as a Mode of Self-Expression

SONG SINGING should be a large and important element in music education throughout the elementary school, for singing is an activity from which children derive great enjoyment. It should be said, however, that the mere daily singing of a few songs chosen by the teacher and rendered as a formal and imposed exercise will never contribute greatly to genuine music education. Song singing should be a frequent experience in which much pupil-planning is a feature. Guidance by the teacher is, of course, essential in order that good values may be attained. In addition to singing, there should be many other related activities. Correlated with song singing should be dancing, rhythmic response, dramatics, pageantry, festivals, and many similar activities. These, all in close integration, constitute modes of self-expression for the child.

### SINGING AND THE CHILD'S VOICE

Most children express themselves in rhythm through the co-ordination of their body muscles before they express themselves in tone and song. This is the natural development in all life. The child's first expression of tone is a vocal utterance. As he changes this tone by variations in pitch, it becomes a singing experience regardless of how primitive is its character. Song singing is learned by imitation. The child imitates the sounds he hears in his home, in his play activities, outside the home, and on the street. Therefore, he should learn to sing as easily and as naturally as he learns to talk. It is reiterated that he should learn singing by the same principles as those by which he learns to express himself in oral speech.

### THE CHILD'S IMPULSE TO EXPRESSION

As has been pointed out, the child has within him powerful impulses to express himself in the form of speech and to understand the

speech of others. It is the demands of the social situation with which he is surrounded that call forth so great a desire to talk and to understand what is said in his presence. The whole mental life of the pupil depends on his ability to express his ideas in some form and to understand the thoughts to which other people give expression. Verbal statements are the means by which a person expresses whatever ideas he has. They also enable him to recall previous ideas which he at some time has had.<sup>1</sup> Under this strong impulse to speech activity, the child acquires the ability to express himself in oral speech. The same impulse to expression is the force which leads many children to sing spontaneously in their early years. There is a strong impulse in children to express their feelings and emotions in song. This is the time to teach singing.

The music which children use in expressing their feelings in song and by instrument, as well as the music by which the message of others is expressed to them, must be an outgrowth of need arising in the child's social environment in the same manner as his own need to express himself and to hear what others say likewise grows out of the needs of the social situation in which he is placed. Children should sing ten times as much as is now the custom in schools, just as they should talk ten times as much as is now permitted in most schools. The old-time speechless school is believed to have thwarted the child's intellectual life; the singingless school probably thwarts and stunts the child's emotional growth. This is a fact to which all educators, and especially music educators, should give very serious thought. Undoubtedly, music activities of the singing type should have an even larger place in the preschool life of the child and in nursery schools, kindergartens, and primary schools than is now accorded them. They need to be largely spontaneous and pupil-initiated activities wisely guided by an understanding teacher.

#### NEED FOR OPPORTUNITIES FOR LISTENING AND SINGING

The fact that young children are constantly surrounded with a great amount of spoken language is a powerful influence in their efforts to learn to talk. Typically, children and older people are continually talking in their presence. Day after day children hear an endless flow of words and sentences used by others to express meaning. No one knows how many thousand times a young child hears the familiar words which he soon makes a part of his own vocabulary, and by the use of which he soon begins to give expression to his own ideas. Only by be-

<sup>1</sup> Judd, Charles H. *Educational Psychology*, p. 234. Boston: Houghton Mifflin Company. 1939.

ing thus surrounded by spoken language can the child in the best possible manner acquire the ability to use articulate speech as a vehicle of expression.

This same idea applies with equal force in learning to sing as a form of expression. In like manner, children should be encompassed with an environment of song in their early years. There should be a great number and greater variety of musical experiences of a listening character. These listening experiences will undoubtedly evoke a singing response from the child in the same way as hearing conversation in the case of a six-year-old child calls forth a response in words. If kindergartens and primary grades could be essentially talking, singing, drawing, activity, and experiencing schools to a far greater extent than they are even at the present time, child growth and development would proceed in a more beneficial manner.

#### MUSICAL CONCERTS FOR YOUNG CHILDREN

For even young children, musical concerts of the right kind, with suitable music, are a highly appropriate means of childhood education. Musical concerts for preschool and kindergarten-age children! Logic leads to an unequivocal and positively affirmative answer to this question. These concerts cannot be the kind that adults attend, nor can they consist of the same kind of music. One can easily imagine a dozen children of nursery-school age spending part of a morning in a large, light, sunny, and otherwise satisfactory room in which a great deal of appropriate music is played for their enjoyment. Rhythmic games with music and a great deal of other music should be played to the children. There should be much singing of suitable songs by the children and to the children by the teacher and by others brought in for the occasion. The little orchestras of the primary and upper-elementary grades should provide most desirable experiences in participation in music and in listening to it for its appreciation. In the same manner, musical concerts should be provided for primary-school pupils as well as for older children.

It is not difficult to think of plenty of ways in which children can be surrounded with songs, which they will greatly enjoy and which they will learn by imitation in the same way as they learn spoken language. Children will be imbued with the desire to sing by hearing songs played on an instrument or sung by the teacher or some other person. Thus, the concert experience for children is seen to be a most important factor in learning to sing. This idea has been presented in other chapters as a basic principle of linguistic learning which applies with great force to music education and especially to song singing.

## GOOD TEACHING PRACTICES IN SONG SINGING

The child who hears singing in the home undoubtedly will begin to sing early in life. So it is in school. The teacher should sing frequently and spontaneously to the children. She should seize many opportunities to break forth into song and should do it as naturally as she converses with the children. In this way, an atmosphere of song pervades the room. The child feels the rhythm of the songs which he hears and the beauty of the melody. Then, without his attention being called to the act, he may attempt to imitate some song or portion of a song which has become a part of his experience. It is this free and unrestrained response to the song that is the best method of beginning singing with the young child. If there is a demand on the part of the teacher for every child to participate in the singing, a physical and emotional restraint is created which hinders rather than helps. The songs must be simple. They may be folk songs and children's songs. They should be sung first for enjoyment without any analysis of their thought and content.<sup>2</sup>

There is usually within the group some child who apparently shows little interest in singing and who does not participate. The teacher should not become impatient and urge him to sing. He undoubtedly lacks a readiness for singing. The teacher should observe him carefully throughout the day, catch any sign of rhythmic response, increase the pleasure of this response by an informal accompaniment, such as humming, singing, chanting, skipping, clapping, using a drum, or whatever at the moment seems to fit his response and mood.<sup>3</sup> Through rhythmic response, the child will come to song singing.

As the child improvises his own words in conversation, so he may improvise with his singing voice. He may only chant on one note, with now and then another note added. This is an excellent opportunity for the teacher in the spirit of the child's play to enter into this singing conversation and thus create unconsciously on the part of the child a singing experience. She will be building singing readiness. Any child who has artistic and intelligent stimulation by the teacher, simple and correct song patterns to imitate, and many opportunities to sing, can learn to sing well, without regard to the breadth of musical background which he may have through his home experiences.

Singing in the primary grades as in the kindergarten continues to be a very important element in music education, and the child needs many

<sup>2</sup> Coleman, Satis N. *Creative Music for Children*, pp. 99-107. New York: G. P. Putnam's Sons. 1922.

<sup>3</sup> Leonard, Edith M., Miles, Lillian E., and Van der Kar, Catherine S. *The Child at Home and School*, p. 764. New York: American Book Company. 1942.

such opportunities to express himself. It is through this song singing that the child is building his background and musical contacts so necessary to his understanding of the elements of the musical score, which becomes a functional element in the continuous musical development of the child.

Good results will not be attained in music education unless the children sing a great deal of good music with pleasure and enjoyment. No knowledge and understanding of the musical score can be gained until there is a love and enthusiasm for music. Obviously, then, song singing and not explicit attention to the structural side of music should be the major part of the music program at the upper-elementary-school level. The mastery of the score, which is usually called music reading, is an avenue of approach to new music and is essential; to the child, it should be the open door to music literature. This ability, however, needs to be functionally acquired.

#### SINGING AS A SOCIALIZING INFLUENCE FOR CHILDREN

Spoken language is a great socializing influence for children. Through it, children are able to communicate ideas and feelings to each other and to participate beneficially in group enterprises. By having the power to express ideas to each other, children develop unity in participating in various activities. Organized activity on the part of groups is possible through the use of language as a means of expression. A similar situation is found in music.<sup>4</sup> It is not too much to say that unity of action is likewise stimulated by the ability to use music as a form of expression. The thought and feeling of a group may be greatly influenced by the singing of suitable songs. In respect to song singing, music is here seen in its capacity as a social universal institution.

Singing has a social value because it creates happy group feeling and furnishes an opportunity for the child to share his experiences with other children. He acquires a repertory of songs which includes those which he can sing and those which he hears others sing. In this experience, he develops a new ability: namely, the use of the singing voice. Singing as one phase of his musical experiences helps the child to make adjustments by developing leadership, co-operation, self-expression, co-ordination, happiness, imagination, concentration, and the appreciation of beauty and fineness.

<sup>4</sup> See in this connection: "Music and Rhythms," Chapter V in *Fourteenth Yearbook of the Department of Elementary-school Principals of the National Education Association: Socializing Experiences in the Elementary School*, 14:342-390. Washington, D.C.: National Education Association. 1935.

## SELECTION OF SONG MATERIALS

It has been said that song is loveliness which has been captured. It is described as freedom and characterized as inner completeness expressed in outward loveliness. Such a description of song is almost poetic, but it probably means all that to the little child as he expresses his joy in singing. The authors who contribute this fine definition go on to say that group singing always has a strong appeal to all people wherever they may be found. How much stronger may this appeal be to children! These same authors say that this love for singing grows out of the need that exists in every human being to express himself in song.<sup>5</sup>

Considering what has been said, what kind of song materials should be selected for the child in the elementary school? Songs should be chosen for the enrichment of the child's school life and to add to the pleasure of his adult life. The teacher should choose or suggest songs which qualify in melodic charm, harmonic interest, voice range, mood, rhythm, form, and lyric content, and which at the same time relate to the child's experience and growth. The teacher should guide in the choice of songs which represent real values and which, as has been said, contain sentiments worthy of expression. She must also aid the child in expressing the beautiful thoughts and emotions of his songs.<sup>6</sup>

Since song to the little child is his medium of self-expression, the song material should contain an element of emotional interest. To make it most vital to the child, it should grow out of actual experiences which he feels or recalls vividly. A song about snowflakes, for example, should not be introduced merely because it is the season of winter and because in some sections of the country snow belongs to that period of the calendar; it should be introduced on a snowy, stormy day, when as the children sing the song they can experience the falling snow both in a physical and an emotional sense.

The authors agree with Davison in his statement that music within the child's comprehension and interest should not be the only type of music presented to the child. Some music such as some of the chorals of Bach are beyond the comprehension of the child both in text and music. They should not for this reason, however, be cast out of the child's repertory. He can have a feeling for the beauty of the music, which, as he grows older, develops into a greater understanding and appreciation because of this early acquaintance with Bach.<sup>7</sup>

<sup>5</sup> Leonard, Edith M., *et al.* *Op. cit.*, pp. 777-778.

<sup>6</sup> Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, p. 282. New York: Silver Burdett Company. 1928.

<sup>7</sup> Davison, Archibald T. *Music Education in America*, pp. 68-69. New York: Harper and Brothers. 1926.

For the little child, the song should be simple and short yet have a feeling of rhythm and unity. It should be singable. The words and music should express the same idea. Children's song material may come from three sources. First, there are many folk songs eminently suitable for singing by children. It is, however, easily possible to distort such songs, and complete reliance should not be placed upon them. Folk songs in one sense are the music of the child both in melody and meaning. They have been created by the people. Through the years they have been sung by the parent to the child and by process of adaptation, as they have grown, they have become suited to children. Unfortunately, some folk songs lose their charm in their translation into English. For this reason, the teacher must give careful thought to her choice of folk songs. Second, there are songs composed especially to be sung by children. Many of our composers, both those of today and those of the past, have written some very lovely music for children. There is, however, a caution to be observed in connection with songs written for children. It is a poor expedient if the sole purpose of the song is to express some tonal or rhythmic problem at the expense of beauty, charm, and worth. Manufactured songs which are dull and stilted and lacking in child interest and which were made merely to illustrate and furnish drill upon some example of musical structure are to be avoided. Songs composed for children must be written by people who have a great deal of competency in this field. They must have musical quality and literary value as well as a strong appeal to pupils of the age for which they are intended. Occasionally, songs written by children themselves constitute very good song material for school use. Third, it may be said that in a good deal of the world's great music there is song material suitable for children. It is from all three of these sources that the materials for children's songbooks of the future are likely to be selected.

#### PROCEDURE IN TEACHING A SONG

As has been said previously in this chapter, the desire to sing must exist in the child before the teacher can expect him to sing. It has already been explained that the teacher may accomplish this end by singing often to the child when the experience which the song expresses is at its height. The song should be sung when the child is alert with interest. Such experiences occur often in the day of the primary school if the program meets the needs of the child. There are some experiences, however, which are common to the entire group but may never occur in the classroom. These may be recalled by discussions, stories, pictures, and similar means.



The child first learns to sing by ear-imitation. In creating a desire to sing on the part of the child by singing songs to him frequently, the teacher's singing should not be formal but, rather, an act of great enjoyment. She should have a large repertory of songs, so that her singing may have freedom and spontaneity. She does not need a full and highly trained voice but one that is accurate in pitch and sweet in tone. If she sings easily, joyously, with correct phrasing and breathing, and enunciates the words clearly and simply, she can expect good singing from the children. Children will have the singing habits that the teacher herself exemplifies.

The song to be taught may be one which the children want to sing in some school activity or enterprise. When the desire to learn to sing the song has been made manifest by the children, and only then, they are ripe for learning to sing it. This is a requirement which must always be observed. It is futile to attempt to teach a song until this condition of readiness to learn is established. The teacher should first sing the song as a whole, in the same manner in which she would converse in an enthusiastic way with the children about something of great interest to them. She should sing with much meaning and the greatest possible beauty. The child must hear and sense the beauty and meaning which the entire song expresses before he attempts to reproduce it. The song should be sung without any accompaniment, for it is the melody that is to make the first impression rather than any harmonic accompaniment. Later, when the song is a part of the child, enjoyment may be added to the singing by instrumental accompaniment.

It is very important that the children should learn to listen carefully before they attempt to imitate. The teacher may allow them to join in the singing as soon as they feel the inclination, even though it is only for a few words or a phrase. Postponing this participation until the teacher believes the children know the entire song often kills interest, and the pleasure of the experience is lost. To simplify the learning of a song, the teacher may sing the song and omit the key word in each phrase, or the last phrase, or the one of greatest importance, and allow the child to supply the omitted part in a conversational give-and-take in which most children engage with enthusiasm. She should sing and resing the song as many times as there is enjoyment in the singing. The teacher must be sure that the children comprehend the meaning of the song. She may do this by engaging them in conversation about it. Short and simple songs can best be taught to the young child as complete wholes. If only such songs are used at the beginning, they may be quickly learned and sung as wholes. They should have definite meaning for the children.

After hearing the song sung as a whole by the teacher to catch its beauty and mood, the children should learn to sing the song by phrases. This usually begins in the first grade. By the end of the third grade, they should be able to reproduce a phrase after hearing it on one occasion. Up to this time, the number of repetitions needed depends upon the ability of the individual children or the group. Each repetition should be a new experience in the fact that it differs in some way from the previous response. One way, for example, is to have different groups or individuals each sing a phrase. This method gives the teacher an opportunity to adjust the phrases, which are to be reproduced by ear-imitation, to the ability of the groups or the individuals. Teaching a new song phrasewise not only establishes a feeling for the phrase line but also begins correct breathing habits.

In the second or third grade, the children are usually ready to sing from a book and enjoy their first experience in examining and following the musical score. This should be a happy and joyous experience without attention called to the structural details of the song. As in previous grades, all singing should grow out of needs of the life in which the children engage with joy and enthusiasm; and whatever they do in school should have the same reality as their out-of-school life.

As the mood and the rhythm of the song are felt, the children may desire to interpret the music in some such way as skipping, dancing, swaying, or through dramatic response. Whatever the response, it should always be the children's own spontaneous action and not something forced or imposed by the teacher. As a child or a group interprets the music, it is well to allow the remainder of the class to sing the song. Satisfactory results cannot be obtained if a child tries to sing while he is skipping or dancing. Then, too, co-operation in interpretation furnishes opportunity for evaluation and discrimination. One group may express itself in rhythmic activity while another group sings the song.

The teaching of songs in this manner, by ear-imitation and always as outgrowths of intrinsic situations, should continue through the grades. The teacher's ability as a teacher will be measured by her ability to make all the song singing an outgrowth of pupil-planned school enterprises in which pupil-purpose is the paramount and impelling force back of the learning. That principle is a primary requirement in good learning; and the teacher must adjust her teaching to this fact. The child must always recognize and express meaning as he sings in exactly the same way as in oral reading.

At the upper-grade level, the children have acquired a wide reading vocabulary and are familiar with the musical score and the simple elements of notation. In order to be able to reproduce the song, it should

be necessary for the children to hear the song sung only once by the teacher, while they follow the score in their books and observe the number of phrases, their repetitions, similarities, and rhythmic and tonal patterns. With the musical background which has been gained in the previous grades, the children should understand that straightline singing in which the pupil does not feel the rise and fall of the phrase — like speaking without inflection or expression — is an uninteresting experience. They should understand that feeling and expressing the phrase line adds color and beauty to the music. They should read the words of the song to understand the content and to find the important phrases and key words. They should interpret the terms of expression. All this is recreating a song as a finished and beautiful expression.

#### MEETING THE INDIVIDUAL NEEDS OF THE CHILDREN

In spite of all that is known about individual differences, many teachers have only mass singing of the same song material and thus disregard the ability of each child as well as the suitability of the song for all the children in the class. There should be much individual and small group singing. In this way, the teacher can recognize individual abilities and differences. Just as in reading, so in the ability to reproduce a song children differ. This difference constitutes a major teaching problem.

In considering the individual needs of the young child, the teacher must discover and analyze her children with regard to their musical-background experiences, singing ability, and the emotional attitude of each child. She can do so, informally, in the primary grades by observing their play, by singing conversations, and by tonal imitations in connection with dramatic play.<sup>8</sup> As the result of this informal analysis, the teacher may find that her children can be classified into five recognized groups: a) those who can already sing; b) those who have not yet found their singing voice but recognize changes in pitch; c) those who are unable to recognize change in pitch; d) those who lack coordination of the vocal muscles; and e) those who have physical defects, such as partial deafness or adenoids, or are tongue-tied, and who usually improve only through medical attention.<sup>9</sup>

As will be noticed, monotone is not used as a term to refer to those children who belong to the three lower classifications. This term should not be attached to any child below the fourth-grade level, for some of these nonsingers may need more time in the experience of sing-

<sup>8</sup> Thorn, Alice G. *Music for Young Children*, p. 19. New York: Charles Scribner's Sons. 1929.

<sup>9</sup> Leonard, Edith M., *et al.* *Op. cit.*, p. 780.

ing before they find their voice placement. This need may result from factors of emotion, physical co-ordination, home environment, and lack of understanding. By the time the sixth grade is reached, there should be very few children who have not found their singing voice. Any child who can speak with inflection should be able to sing with the same inflection if he has the proper encouragement and help from the teacher. The old principle that what the child has learned or what he has previously experienced is the determining factor in what he can learn finds another application in this connection.

Some teachers believe that the pleasure of singing is ruined for the good singers if the group of children who cannot sing on pitch are allowed to sing with them. This attitude destroys much of the social value of group singing, and no child should be deprived of the joy of group participation, no matter how poor may be his response, as long as it is his best effort at the time. Proper instruction by the teacher will take care of the situation for all concerned. It is now in order to consider each classification with these facts in mind.

The first group, consisting of those who can sing, presents as great a problem as the nonsingers, for they have interest and the desire to sing, which must be maintained. Their participation in song singing must be kept enjoyable while the teacher is giving help to the other groups. She can do so by careful planning and guidance but without too much imposition on her part. For them, she may have songs which they can sing by themselves, as good readers can read independently at the reading table; more group singing experience; singing the more difficult phrases of a song and singing question-and-answer songs with the lower groups as groups and as individuals. This first group may do a good deal of singing for special occasions, if the lower groups also participate in some way and have no feeling of inferiority or of being left out of the group participation. These good singers will undoubtedly be the first to create their own melodies, which later they may play on such simple melody instruments as the xylophone or, better still, on the piano.

The difficulty of the second and third groups consists chiefly in the proper placement of the voice, or a lack of consciousness of the difference in pitch. This is usually the result of poor listening. These two groups, therefore, should be urged to listen carefully to the tone which they wish to reproduce. That is best accomplished by individual help. The third group, especially, needs to feel high and low tone. It is easier for the child to sense the larger intervals than the intervals of a third or stepwise intervals. For this group, therefore, it is well to choose intervals of the octave or the fifth for the child to reproduce. Some

children in this group can sense the change from a high pitch to a low pitch if they can express the change physically as well as hear it. It then ties in with their rhythmical responses. They may hear the deep, low, thundering tones that represent the giant's walk or the light, high, happy tones of the fairies' dance and at the same time themselves express the music. The piano is very valuable in developing pitch discrimination. The reader will find in music-education literature many suggestions for games and devices for this purpose.<sup>10</sup> They should be used, however, only in consideration of the needs and interests of some particular child or group of children to whom they apply. The creative teacher will find within the song itself words and intervals of tone which will serve to develop the child's sense of pitch variations and which will prove more valuable in this connection.

The children of the fourth group, who are characterized by lack of vocal co-ordination, are often found to be poor in all bodily co-ordination. An extended rhythmic program which encourages large physical responses will do much for this group. A practice called singing conversations carried on with these children has been found helpful for the child in finding his singing voice. It is well to begin these conversations on the child's own pitch and work up and down by changing to a higher or lower pitch at the peak of the sentence or on some important word in the sentence. These children need to be encouraged to express themselves freely and spontaneously through both bodily response and the speaking voice. In all these groups the problem may be only that of gaining experiences or achieving learnings which constitute the background for acquiring the desired singing abilities which the teacher seeks to establish in these children.

Many of the children who fall in the last group need the removal of tonsils and adenoids, which prevent adequate hearing and the correct use of the speaking voice as well as the singing voice. Removal often produces very light and accurate voices. Usually the stubborn cases of nonsingers which still exist by the end of the third grade fall into this group because of some physical defect. They can be given help only through medical care. Often great improvement will follow such service.

In all tonal work, the teacher should never discourage singing regardless of how poor it may be, for it is only through the singing experience that the child will gain control of his vocal muscles, increase his ability to listen and to imitate, and in the end achieve the desired tone.

<sup>10</sup> Suggested references are the following: Mursell, James L., and Glenn, Mabelle. *Op. cit.*, pp. 288-289; Leonard, Edith M., *et al.* *Op. cit.*, pp. 780-781; manuals which accompany the various music series.

He should be encouraged to listen carefully to the tone he wishes to reproduce.

#### tone quality in singing

In the music teaching of the elementary school, the attempt should be made to release the joy and happiness of tone through singing as well as to give experience with the simple tonal instruments. An important objective of all vocal work is good tone. The teacher must always have in mind an ideal of the tone which she wishes the children to have, for it is at this age that the foundations are laid for fine chorus and group work. As already said, she must use her own voice with ease, freedom, and spontaneity, for her method of presentation influences the vocal responses of the children.

The pitch of any song should be taken from a pitch pipe rather than by dependence upon the teacher's own sense of pitch. A pitch pipe helps produce, usually without suppression, the desired sweet tone in the children's voices: a tone produced by the natural and free use of the vocal apparatus in expressing the mood of the music. Hushed tones are breathy and lack expression. If, however, the teacher does need to quiet the voices, she can best do so by giving the children a correct pattern to follow; that is, she may sing the song to them with the tone which she wishes them to produce. This is the place at which the teacher must stop and consider her own voice. Is she singing with a tone which is free, expressive, and properly placed? She must remember that the child sings with the joy and spontaneity of the song, but that he has not the emotion or color of an adult. Often a child is found singing a song with a peculiar tone or innovation of tone, and the question of why and where he has picked it up arises. Upon analysis, it may be found to be only his imitation of the person to whom he has listened.

There are certain conditions which apply to all good singing and tone production. They are concerned with posture, breathing, enunciation and pronunciation, and interpretation. To have the children produce good tone, the teacher must consider these questions: a) Is the ventilation of the room favorable to the production of good tone? b) Does the posture of the class produce ease in breathing? c) Is the song correctly pitched? d) Are the sustained tones properly sung? Good posture must be secured either sitting or standing, a posture which is not a set, formal position but one which produces freedom, ease, and relaxation. Natural breathing should be secured. The teacher does not need to tell the children where in the song to breathe. If the child is taught to feel the phrases of the song, to sing to the end of each phrase

as a unit of thought, to understand the word content of the song, and to interpret its mood, he will naturally have correct breathing.

Setting up a pleasurable and interesting situation will produce the desired freedom of the facial muscles. Singable songs with aesthetic value and appeal, that are meaningful to the child, should be chosen. Formal drills, scale exercises, and vocalizations in isolation are meaningless and tend to destroy the joy of singing and create a nervous tension. Such drills should come from singing the song. They may be isolated for the necessary repetition and then put back into the song and the musical effect evaluated by the group or individual. Correct enunciation and pronunciation are necessary in securing good tone. In learning a new song, the words of the song should be read for content; correct enunciation, pronunciation, and phrasing; and observation of the important words. Through careful study of song materials, the teacher will find those which meet her problem of vowel and consonant production and which offer a natural and functional approach. Discrimination plays a big part in obtaining the desired tonal results. The teacher should encourage the child to listen to his own tone, to the tone of other individuals, and to that of the group. The setting of an actual example of beautiful tone as a standard obtains better results than do many abstract drills. Artistic interpretation which includes intonation, shading of tone, good phrasing, correct tempo, and sustained rhythm all make for good singing.

#### CARE OF THE VOICE

As has been stated before, the normal voice of the child in the elementary school is light and high; that is, it falls into the soprano compass. Usually the quality of the speaking voice governs to some extent what may be expected of the singing voice. It is not until the approach of adolescence that the need of permanent voice classification arises. In this adolescent period, great care should be given the voice by careful testing and retesting, for singing out-of-voice range may result in permanent injury. In singing two-part songs, usually beginning in the fourth grade, no permanent part should be assigned to a child; he should sing the high and the low part interchangeably. Only occasionally will the teacher find a child's voice within a definite range and needing special consideration.

The sixth-grade teacher, however, is faced with the duty of watching, and if necessary testing, the children's voices, for there may be some at this grade level whose voices have begun to change. In testing the child's voice, his physical make-up and speaking voice should be taken into consideration as well as his voice range and quality of tone. All

voices should be tested at the beginning of the year and thereafter as often as seems necessary, by having the child sing a familiar song or the descending scale with a neutral syllable. The usual classifications are:

- (1) First soprano: E above middle C to octave G; girls with light voices; boys with light, brilliant, and free voices.
- (2) Second soprano: middle C to octave D; a round tone, darker in color; children whose voices are uncertain and those who cannot sing easily below middle C.
- (3) Alto: A below middle C to octave C; voices that are round and rich, and those which are beginning to change.

The supervisor and classroom teacher must be alert to any change in voice condition and reassign the children to another part. In seating a group for part singing, it is desirable to place the first sopranos at the left of the director, the altos at the right, and the second sopranos in the middle. It is a good plan to place near the front those who need special attention.

#### EAR TRAINING AS A PHASE OF MUSIC EDUCATION

Ear training has been authoritatively defined. It is the establishment of the ability to hear and discriminate tonal elements in music and the power to respond with accuracy to those elements. Ear training is a most important aspect of music education. It can be developed by training which emerges from many vital experiences. It follows, then, as pointed out by Mursell and Glenn, that the training of the ear to hear music correctly must be an integral and vital part of the three major elements of the music program: namely, listening, performing, and creating. It cannot be developed by formal isolated drills, for then it carries no meaning for the child, for it is not a part of the music which he hears and performs. Ear training makes an ordered system of lovely tone out of what otherwise would be merely a jumble of sound.<sup>11</sup>

There are various avenues through which to approach the training of the ear to hear music correctly. The best is the voice. The child may be taught to sing or he may be taught to sing musically by training in hearing the elements of pitch, quality, intensity, and expression. In addition to the voice, such instruments as the piano, the strings, and the wood winds may be used.

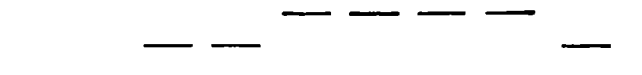
Ear training which is an integral part of the singing, listening, and rhythmical experiences of the child begins in the kindergarten. When the little child learns a new song by ear-imitation, responds rhythmically

<sup>11</sup> Mursell, James L., and Glenn, Mabelle. *Op. cit.*, pp. 141-145.

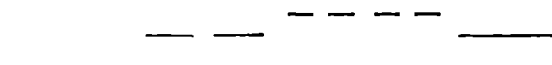


cally to music, or dramatizes the siren call of the fire engine, he is training his ear to hear and interpret the variations in pitch, rhythm, and mood. His is an intrinsic approach.

Familiar songs furnish excellent material for functional ear training. Beginning in the first grade, the teacher may sing a familiar song or the phrase of a familiar song with a neutral syllable, such as *loo*, to see if the children can recognize it. She may divide the class into groups or deal with individuals. She may let each child sing one phrase of a song while the children listen carefully for like and unlike phrases. This is a beginning in understanding form in music: unity and contrast. The picturing of the melody line of a familiar song with the hands demands careful discrimination of pitch. The children's first experiences should be with songs that have large intervals rather than stepwise progressions, for the former are easier for the child to hear. It is best to have one child picture the tune with clear-cut motions while the class sings the song. As has been said, some children can picture a song so accurately that the class can recognize it from this picturization without actually hearing it. In the second and third grades, song picturization may be done at the blackboard phrase by phrase by the use of dashes to show the progressions of the intervals. As an example, the first phrase of "Baa, Baa, Black Sheep" would look like this:

  
 Baa, baa, black sheep, have you an- y wool?

Later, the child may show rhythm as well as the melodic line. Then his picture of the same phrase would appear thus:

  
 Baa, baa, black sheep, have you an- y wool?

As can be seen, the child is thus training his ear to hear in his songs the rise and fall of the phrase line, the intervals within the phrase, and the rhythmic pattern of the phrase. Picturization merely adds a new experience to song singing for the child and is not an isolated drill.

Ear training is carried over to the printed page when the child sees and hears simultaneously a tonal and rhythmic pattern or phrase of a new song. This is the goal of later work in mastery of the musical score.

Little children, in creating their own songs to fit their activities, should be led to think of the tone which they want and then should be encouraged to try to reproduce it. Creating music furnishes opportunity for the child to sense the feel of the tonic and the dominant as, respectively, the home note and the halfway note. As the child advances in his feeling of tonality through all types of exploratory experiences, he will begin to feel the pull of the tones on 2, 4, 6, and 7 toward 1, 3, 5, and 8.

#### PART SINGING

A readiness for part singing can be developed along with the building of a reading readiness in music. Great enjoyment is added to the singing of a song by the children when a melody is sung against theirs by the teacher. The children, through this experience, not only enjoy the harmonic effect but they get experience in carrying one part against another and the feeling of independence which is needed in all part singing. It has been found that only a few experiences of this kind are needed to lead some child or a group of children to join in with the teacher or to try their own harmonization of a song.

Familiar songs may be made into simple two-part melodies by encouraging the children to hold one note while the song is being sung by another group. Holding one note against the melody, then progressing to a two-note descant, and finally to several tones for each phrase provides excellent ear training and furnishes opportunity for creativeness in music. By the time the child has reached the sixth grade, he has had experiences in his song singing and listening that have given him an understanding of harmony and that stimulate the desire to create two-note and three-note chords to fit his songs. This should be an exploratory process with as little help from the teacher as possible: a process of discriminative listening, evaluating, and judging the finished tonal product. As in other aspects of music, it should grow out of some intrinsic situation which creates a need which the child recognizes and accepts. This activity not only involves the creating of harmony but, if it is to receive some use at a future date, it requires the recording of such harmonizations. It is using functionally and for a definite purpose all the musical techniques which the child has acquired through his singing, listening, playing of instruments, and rhythmic responses. It is not to be confined entirely to his singing experiences but should be carried on in like manner with instruments. This type of work in two- and three-part music develops a feeling of harmony; increases the child's sensitivity for tonal tendencies, intervals, and chords; and builds up a greater desire to read the two- and three-part songs which are met in his songbooks.

In reading new material from their books, the children should at no time learn the parts separately and then put them together. It is easy to see how this procedure immediately defeats the purpose of part singing. In fact, it is much easier for the child if he can hear the other part as he sings his own part. He then can sense the harmonious beauty of his singing.

#### SONG SINGING AS A NATURAL, SPONTANEOUS ACTIVITY

Like rhythmic response, discussed in another chapter, song singing comes as a natural, spontaneous activity of childhood. It grows out of the profound impulse to expression which is found in all normal children. The teacher who has read the preceding chapters knows that in every normal child a powerful impulse to self-expression is struggling for release. She knows that song singing is one of the most educative modes of expression for the child. Just as the child's spontaneous physical activities may be guided into rhythmic response to music and thus serve educative ends, so can the impulse to expression be capitalized and used in song singing to the educational advantage of the child. Song singing, like rhythmic responses, should represent pupil-initiated activity teacher-guided to educative ends. This suggestion has been mentioned incidentally at various points in this chapter. The activities of self-expression through song are, therefore, not something which should be externally elicited by the teacher. They should represent guidance of an inner impulse which is struggling for expression.

The classroom teacher should not look upon singing and its correlated activities as things which she must force upon the child by her position of authority over him in school. If she does, her efforts will fail to achieve genuine educative effects in the lives of the children whom she teaches.

Thus, formality and imposition by the teacher must have no place in a program of song singing. The activity of singing must come out of a great number of pupil-initiated and pupil-planned school and community enterprises. In them will be confronting situations with which children may deal responsibly and which will require study, planning, execution of plans, and evaluation of results. These may represent the educative process at its very best. In this connection, the teacher will have in mind all that was said in the chapters in which were discussed an educational viewpoint for child development and learning and its relationships in music education as well as basic principles in education. She may act as aid and guide in the manner described in this chapter in helping the child to do better the things which he desires to do in connection with his school life. It is reiterated again that song singing

should be done in an intrinsic situation connected with some pupil-planned activity of the school or the community. It is further assumed that the aid thus given to children by the teacher is recognized by them as a need in order to enable them to do better something which they greatly desire to do in connection with a purpose of their own which they recognize. What is said in the early part of this chapter may be looked upon as ways in which the teacher may aid the children to do better something that they already want to do in the best possible manner for the reason that it is a part of some enterprise which they want to carry forward to a successful outcome. This idea cannot be too greatly emphasized in the interests of successful learning.

In terms of the principles set forth in earlier chapters, formal planned-in-advance exercises or lessons in formal singing have little value for the children. In democratically managed classrooms of a modern elementary school, an abundance of singing will occur. Many school activities which are planned by pupils will require music of various kinds in which songs will be chosen, practiced, and sung. In the more intrinsic teaching that will be found in the future, there will be no required periods for exercises in song but there will be vastly more singing than in the formal schools of the present day. It is likely that the children will so enjoy singing that of their own accord they will want to come together daily to sing beautiful music. The teacher's ability to teach will be shown in the children's desire to sing and to sing spontaneously and with great enjoyment. The value is lost the moment singing becomes a formal, required exercise. To so manage things that all children want to sing and do sing both as a part of many pupil-initiated activities and as something from which they derive great enjoyment is the supreme task of the teacher.

The classroom teacher's guidance of childhood along educative lines is what really constitutes teaching. Her ability in this respect will be displayed to the extent that she recognizes the powerful impulse to expression residing in every child and makes song singing and all its correlated activities educationally valuable experiences for all children. It is her task so to organize the whole life and program of the school that in all respects under democratic control it may be to the greatest possible degree educative for the children whom she teaches. Purposeful activity in song singing is one of her best means of contributing to this end.



## » CHAPTER ELEVEN «

# Functional Approach to the Mastery of the Musical Score

MASTERY of the musical score seems to be the most appropriate term to use in connection with learning the scale and staff. It carries a much wider meaning than is included in the narrower concept of mere learning to read music. It is this broader and richer interpretation that the classroom teacher needs to have in mind. The score is a system of symbols used to represent musical ideas, and the mastery of the score for the child should include both the reading of the score and its use in expressing his musical ideas. There are many arguments for placing the interpretation of the score in the program of music education in the elementary school. Without the mastery of the score, the child is excluded from interesting participation in musical activities and experiences. After a certain stage in the child's musical development, a program limited to listening to music, singing songs by ear-imitation, and gaining information about music would certainly be inadequate and would seriously restrict the value of music education. It is, therefore, believed that the best reasons for a mastery of the musical score in the elementary school are a) to open to the child a vast storehouse of music literature which would otherwise be closed to him and b) to put him in possession of a means of musical expression.

### ABILITY TO READ MUSIC TO BE ACQUIRED BY ALL

Teaching practices which have these objectives must rest upon three foundational facts. First, music is a language, and learning to read music can best be acquired by a teaching practice which is founded upon what is known about linguistic learning; in fact, real ability to read music in the complete meaning of the term cannot be acquired except accidentally in any other way. Second, the ability to read music can best be acquired by the process of functional learning, or learning by use in natural connections. Third, the purposeful and goal-seeking

character of learning must always be kept in mind. The classroom teacher who desires to base her teaching on sound principles in guiding her pupils into the mastery of the score must have these three ideas clearly in mind. They have already been discussed, and they are mentioned here only as a point of departure. Barring a few who may be organically defective, all children can and should learn to read music.

#### SOUND APPROACH TO LEARNING NECESSARY

This viewpoint is contrary to a good deal of contemporary thought in music education. Many people hold that children in the first six grades of the elementary school cannot learn to read music. Others believe it unnecessary for children below the junior high school to possess this ability. If learning to read music means that the child becomes note-conscious to the extent of recognizing each individual note as he reads, then note reading has no place in the elementary school, any more than has letterwise reading of English discourse. Pupils would not learn to read by such a teaching procedure and, if no better way could be found, attempts to teach children to read in school had better be abandoned. Yet, learning to read music is necessary for effective music education. If sound educational principles are followed, pupils can learn to read music; and they can do so without experiencing great difficulty. The fact that this problem has been approached unintelligently in the past by some people who have not followed appropriate and best modes of learning furnishes no good reason for omitting this desirable part of the child's musical education. Probably the reason why children have seemed to meet insuperable difficulty in learning to read music is precisely what has been said earlier about learning: when a type of teaching is used which is inappropriate to the material to be learned and the objective sought, children simply do not learn what is desired. When a teaching practice is used which is in accord with the principles of linguistic learning and when other facts about good learning are observed, children will readily learn to read music with facility. Enough examples are at hand to show that it can be done under the right approach.

#### BUILDING MUSIC-READING READINESS IN THE GRADES

All the preceding discussion of foundational principles clearly implies that the mastery of the score must be accomplished by so guiding the child's musical experiences that he is surrounded with songs which he desires to sing and music which he wants to play on an instrument. He learns to read music directly from these song materials and these in-

strumental selections rather than through isolated drill on syllables and exercises. The emergence of the mastery of the score from the child's musical experiences is the objective which is sought. In the music program of the primary grades, the foundation for this mastery is laid as an outgrowth of a rich and varied program of vocal and instrumental music. The practical application of these principles may now be seen in a sketch of appropriate teaching practices. What is said in this chapter is the logical conclusion drawn from the facts presented in earlier discussions of learning in its different phases and especially linguistic learning, intrinsic learning, and the necessary purposeful character of all learning.

Children of the kindergarten and first grade should learn to sing a large repertory of songs by ear-imitation and should experience growth in tone production as a functional consequence of much spontaneous singing in which they engage with pleasure and enjoyment. Later, they should learn to recognize the song when sung with a neutral syllable or when they themselves play it upon an imaginary instrument, such as the horn or violin. All these activities build within the child a consciousness of melody movement, which he in turn creates. In his rhythmic interpretations through bodily responses, he should feel the swing of the music and the accent and meter which are in the rhythm. Through their expanding experiences with rhythm, children in the primary grades should feel and hear phrases in the music; they should sense likeness and difference in the phrases, both tonally and rhythmically. In responding with movement to their songs, the children should feel the rhythmic pattern; that is, they should sense note values: those that walk, those that run, and those that go more slowly. The child may picture the tonal movement of a song with his hand; he may feel the large and small intervals and express them by the movements of his hands; later, he may transfer this tonal picture to a visual picture on the blackboard. The blackboard picture should show the tonal movement of the song and at the same time express the rhythmic pattern by the lengthening and shortening of the dashes used in his picture.

All these musical elements should come forth naturally from singing and rhythmical experiences which are connected with spontaneous, pupil-initiated activity in the group-living of school life. The child should find need and functional use for all this acquired musical knowledge in creating dramatizations, rhythms, dances, songs, and orchestrations for the rhythm instruments. He should use it in choosing appropriate music needed for various activities, such as an accompaniment to a dance. In such a situation, he has to consider mood, accent and meter, phrasing, design, dynamics, and tempo in selecting either music

to fit the dance or the dance to fit the music. He should use his knowledge of rhythm and melody as he plays by ear-imitation songs on the simple melody instruments, such as the xylophone or the marimba, or as he attempts to compose his own tunes on these instruments. What offers to the child a better opportunity to sense, discover, and see the intervals of tone?

All these activities should build up for the child an aural understanding of music. They are most important, for the printed musical score will carry no real musical meaning unless there are a feeling and an inward hearing of the music as well as a visual interpretation of the musical symbols. When children are able to sing from books, they should sing a large number of songs over an extended period of time without any attention directed to the structural details of the music. They should unconsciously make a transfer from the aural perception to the visual apprehension of the music. In the second grade or the beginning of the third grade, the child will often make comments on the likeness of phrases in the printed song; rhythmic patterns within a phrase containing tones which walk or run; the tonal movement of the song; and whether it is in three-, two-, or four-measure. The child should gain some experience with the staff through the recording of his creative experience in song and rhythm instrumental accompaniments, for there are times when the child's song or instrumentation of some music needs to be recorded by himself or the class for some future use. This is a good example of learning by use through a pupil-initiated and intrinsically interesting school activity which has real-life characteristics.

By the latter part of the primary grades, the child will learn a new song by one of two processes or the combination of both: by ear-imitation or by application of his knowledge of the musical score. One song may be such that it is beyond his ability to translate the score, and therefore he will learn it by ear-imitation; another song may be one which is entirely within his mastery of the score, and he will learn to sing it by a musical translation based on knowledge and abilities which he already possesses. It may be a song in which both processes are used. This is justifiable on the part of the teacher, for, if a phrase within a song is too difficult for the child to master successfully without prolonged study, he should learn it by ear-imitation. There are definite steps to be followed as the child uses his acquired musical experiences in singing a new song: a) First, he should hear the song sung by the teacher to appreciate its beauty as a whole. b) He should then study it in terms of elements within the song which he recognizes, such as phrases, like and unlike; the swing, accent, and meter; the rhythmic



and tonal patterns; the beginning note in relation to the home note; and the mood the song expresses. The child should do these things as he attempts to sing each phrase but definitely not as isolated drills. c) Any problem which confronts the child and is within his musical comprehension, such as a tonal group within the pattern of the phrase, as the 1-3-5 group, may be taken out for the needed drill and put back into the phrase and again practiced by the child or group. d) The song then is sung as a piece of musical beauty that expresses the joy and satisfaction of the child or group. Such work as is done on the technicalities of the musical structure may grow out of the children's interest and desire to improve their ability to sing the song for some occasion of their own planning. Only so can best results be secured. It is here that the teacher's ingenuity will function. The song may be sung in various keys to show the change in tone color and mood effected by such transposition. This also gives the child an opportunity to see the same rhythmical and tonal pattern of a phrase in the different keys and to understand its relationship to the home note.

Through these activities, the child is not confined entirely to the narrow scope of learning new songs by ear-imitation but has opportunity to develop through song materials a greater love for music because of his increased joy in participation in its expression. On the other hand, the learning of songs by ear-imitation should not be eliminated, for that, too, would deprive the child of some very beautiful music. All these activities which have been discussed as an approach to the mastery of the score are not confined to the song-singing program. The teacher can make them a working part of the child's rhythmic, instrumental, creative, and appreciative experiences.

Observation of the score as the child sings many familiar songs should invest the symbols of the score with a great deal of musical meaning. In fact, a large part of the child's knowledge about music structure should be acquired in this manner. When the child sings a song that he knows, he observes the score and thus "sees" pictured before his eyes the musical meaning which he is vocally expressing. As he hears beautiful music when another person sings, his eyes follow along on the score and "see" what he is hearing. In much experience of this kind, a connection is built up in his mind between what he sees, what he hears, and what he himself says in song or with an instrument. This is exactly what happens in the child's learning of oral language, except that he "hears" instead of "sees" meaning. The only difference in the learning process is that a visual element has entered, in the child's observation of the score. This practice is also similar to the mode of learning which operates when parents or teachers read much to chil-

dren from interesting books with many pictures and the children follow along the lines of print with their eyes. Under the stimulus of deep interest, children will learn to read in this manner. They learn to talk by hearing spoken language all around them, which they learn to understand through repeated hearing of auditory symbols in the form of unified and sequential complexes of sound which gradually come to have meaning and which they themselves soon can use to express their own meanings. Thus, visual musical symbols may come to have musical meaning to children by the same learning process as do auditory symbols in the form of unified complexes of sound that come to their ears in hearing and understanding conversation. It is reiterated that all these learnings must be acquired under a wholehearted desire to learn on the part of the child because the learning is connected in an intrinsic way with something which he greatly desires to do at the moment.

Experience in the lower grades in singing, creating, recording, and playing music on melody instruments should develop in the child's mind a number of general concepts of melody, rhythm, and staff notation. These are expanding ideas which have their beginnings in the primary school and which come as an unconscious sensing of musical structure rather than as explicit knowledge focal in the child's attention. As the child progresses in his growth in musical knowledge, they unfold upon higher levels of insight as outgrowths of ever-wider experience in which they gradually take shape in the child's mind as elements in large units which he grasps and uses as wholes. It seems desirable to make brief mention of these general concepts at this point. Later in this chapter, their development will be traced. There are four concepts in particular which need to be grasped by every child at the beginning:

- (1) Comprehending the position of the tonic *do* and its relation to the other notes of the tonic chord in songs
- (2) Sensing the melodic pattern of the songs which he sings
- (3) Feeling the rhythmic pattern of the songs which he learns
- (4) Feeling the difference in the major and the minor mode of songs

#### MASTERY OF THE SCORE IN UPPER-ELEMENTARY SCHOOL

It has been very well said that the mastery of the score in the upper-elementary school should consist of the organization of the child's musical experience.<sup>1</sup> It should seek to gather together all his musical

<sup>1</sup> Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, p. 205. New York: Silver Burdett Company. 1938.

understandings and abilities acquired in the earlier years and to carry them along further, so that he may have a better grasp of rhythm, melody, and harmony. The score should come to mean and indicate music to the pupil and not just additional mechanical abilities and techniques. It is thus clearly implied that the mastery of the score must not be gained by formal drills and exercises but must emerge from musical experiences.

The effectual mastery of the score emerging from a continuous musical growth over a period of years has to be a part of any music program which is rich in musical values. Earlier in this chapter, this growth has been seen as the establishment of readiness for the interpreting of the score by a rich musical experience. Briefly, the phases of growth in the lower grades are a) a favorable attitude toward music developed through free and enjoyable experiences in which the pupils engage as a part of their group-life in school; b) music reading emerging from musical experiences which have developed sensitivity to tone, pitch, rhythm, form, and dynamic shading; c) a well-defined purpose and need for reading music; and d) music as an integral part of the entire school program.

It is not considered desirable to describe in great detail any one fixed practice as the only right way to teach the mastery of the score. It seems wise to let the teacher select the activities and materials which she will use from a large number which are known to be in accord with sound educational principles. Following any method of procedure exactly as given would make the music experience subordinate to the teacher's plan of procedure. It is possible, however, to discuss basic principles which are the foundation of an appropriate procedure for developing a mastery of the score and which have meaning and usefulness to the teacher. Any such teaching practice should seek a mastery which has as its setting musical development of the child rather than musical technicalities as a specialization.

It has been seen that in the primary school a readiness for the mastery of the score should be developed directly from the child's musical experiences. By a great deal of singing, the children should become unconsciously familiar with the sequence of phrases, the rise and fall of the melodic line, the accent and meter, and the rhythmic and tonal patterns of the song. The child should see the score as a picture of the music which he knows and enjoys. The score and its symbols are now tools for him to use in creating his own music, in interpreting the music through bodily movements, in orchestrations for the rhythm instruments, and in playing the simple melody instruments. He has not learned the notes, lines and spaces, key signatures, and other techni-

calities of notation in memory form but by using them in the musical situations in which they are normally found. It has been, more or less, a browsing process rather than a specific study of music structure.

When the child reaches the upper-elementary grades, he is, however, ready to go beyond this preliminary contact with the score. He is ready to go into specific problems of reading the score and thus to transform his masteries of the score already acquired into tools which he can use with confidence and independence in musical enterprises in which he desires to engage. He is ready to build a music-reading vocabulary which is already a part of his singing vocabulary.

#### BASIC PRINCIPLES OF LEARNING IN MUSIC READING

Pupil-initiated and teacher-guided music activities of the school should provide both the need for ability to read music and also the opportunities to gain the experience from which it will emerge. This conforms to what has been said about learning. The first member of the learning cycle is present in the form of the need to read music. Actually, reading music in school activities in which pupils engage will provide for the necessary assimilation. That is the second member of the learning cycle. Use of this reading ability freely in those respects in which it applies and is needed in school and out-of-school situations constitutes the reaction member of the learning cycle. In all that is said, this approach will be assumed. In learning to read, the second and third members of the learning cycle tend to be fused. Both, however, are vitally important in effective learning. When any one of the members of the cycle is omitted, learning does not occur. If this important principle is observed in teaching, mastery of the score can be gained without undue difficulty and without consuming too large an amount of time. It is vitally necessary, however, for the classroom teacher to proceed in terms of sound principles.

Very little is known about the manner in which symbol-perception takes place in reading music, except by inference from what occurs in reading printed discourse. It is probable that the eye moves from left to right across the page in a somewhat irregular manner and makes many short and sharp angles or turns. The eye probably moves along horizontally in a forward movement to the right but dips down and up over the scale and moves from the scale to the words of the song. This idea, however, is only conjecture. Whatever may be the manner of the progression of the eye across the page, the perception of the musical symbols must become an habitual-response pattern. Music reading must be learned by the principles of repetitive learning, which has

already been fully discussed. As in any other reading, the interpretation of the musical meaning which the symbols represent must be the thing that is focal in attention as the pupil reads the music. The child must look through musical symbols to meaning and be unconscious of the symbols themselves. This is the only basis for effective reading of music.

Learning to read meaning from the printed page is best acquired by guided experience in reading under the stimulus of an abiding interest. Knowledge of structural elements is best acquired by reacting to them in their natural connections as parts of the wholes to which they belong. Thus, in responding to the whole in which an element is a component, the pupil gets the best practice on that element. The whole is always more than the sum of all its parts. The element is not the same thing in isolation as it is when it is functioning in its organic relationships within the whole. The logic of the organismic conception forces this conclusion. The best practice on a phonetic element of a word is gained in responding to it in its natural setting in a word which is in a sentence from which the child is gleaning meaning that he wholeheartedly desires to secure and makes a strong effort to obtain.

In the same manner, the child should respond to the details of the musical score as a total complex in which he senses musical meaning which he greatly wants to get. He should be so taught that he will react to individual notes and other structural details without focal consciousness of their existence. To the child, they should be focally unobserved elements in a larger complex which is seen as a whole and recognized as having musical meaning as a totality. If the child sings with focal attention to the individual notes, he will lose the musical meaning. The child must look at notes but not see notes. He must feel musical meaning. The manner of acquiring this ability in mastery of the score follows exactly the same principles as are found in learning to read any language.

Other chapters have stressed the importance of the child's ability to respond to the rhythmic patterns of music. Gaining the ability to respond in the form of muscular movement to the beat in music is one step for the child toward the ability to recognize musical symbols in the manner here contemplated: namely, without consciousness of these structural elements of the score.

The child comprehends musical symbols in terms of movement. When a child can feel the movement of music to the extent that he can combine and subdivide beats and respond with movement to whole, half, quarter, and eighth notes, a basis is established for understanding the meaning of musical symbols. This ability should come as a

feeling for the totality of the music in which these details are absorbed in larger units and are unnoticed as separate entities. It should always be acquired by dealing with large units and should result in ability on the part of the child to express in movement the whole rhythmic pattern of the song. One possible way of doing this is to allow pupils much opportunity to respond to music with physical movement which to them expresses the music as they hear it played. Children will often exhibit a great amount and variety of spontaneous activity and do so with great joy in thus making a physical response to music heard. Physical response is a very desirable part of music education. There are plenty of cases to show that children are able without great difficulty to acquire this ability.<sup>2</sup>

It has been declared that it is "the organization of a musical idea into the phrase which makes it recognizable as a musical unit to the hearer."<sup>3</sup> It has also been said that "The maturation level necessary for musical reading readiness is the ability to recognize the phrase duration and sequence in simple folk songs and to portray the same in some form of bodily motion, such as rising and falling of the arms."<sup>4</sup> Before he begins to read music, the child must have a feeling for tone and be able to carry a tune. Feeling for pitch is also a basic factor in building readiness to read music. The child should be able to sing songs and maintain the pitch. He must also be able to sing and maintain the tonality of the key.<sup>5</sup> He must be able to think in terms of tonal relationships, just as he reflects as he reads a sentence in a reading book, for only that is real reading.

Thus, learning to sing with enjoyment a wide repertory of children's songs and acquiring in connection as an outgrowth the ability to sense tone quality, pitch, rhythmic pattern, form, and dynamic shading and to express them in movement or execute them correctly in song without focal attention to them is the basis for learning to read music. These things, however, are not a separate group of abilities. They are an organic unity, and they develop together as one total musical experience. Children should not develop this feeling as a sensitivity to elements in an experience, but they should respond to the wholes in which these things are elements. The approach through the whole song seems to accord best with sound principles. Learning songs as wholes by ear-imitation should lead to acquiring the feeling for totalities in which ele-

<sup>2</sup> See, for example, the following: Wheelwright, Lorin F. "Music Reading in the Elementary School," *Education*, 59:533-554. May, 1939. Boston: The Palmer Company. Also, Wheelwright, Lorin F. *An Experimental Study of the Size and Spacing of Music Symbols*. New York: Bureau of Publications, Teachers College, Columbia University. 1939.

<sup>3</sup> *Ibid.*, p. 537 (first reference).

<sup>4</sup> *Ibid.*, p. 537.

<sup>5</sup> *Ibid.*, p. 536.

ments occur and the abilities which they represent, with all the emphasis placed on joyous expression in song totalities.

In such a manner as has been indicated, the feeling for musical structure and the abilities which constitute the basis for learning to read music should be acquired functionally as an outgrowth of gaining musical meaning from the largest possible symbolic complexes that can be economically managed by children. It cannot be too strongly impressed upon the minds of classroom teachers that the best practice on the elements is secured by responding to a totality in which the elements are constituent parts. As Colonel Parker discovered many years ago, little children can write whole words without knowing the names of the letters. They need not know that there are such things as letters. It is not essential that they should know. The word to them is a unity that stands for an idea. As Parker also found, young children can write whole sentences upon the blackboard under the impulse of intrinsic thought. The thought and not the letters or the words are in the focus of attention. Form takes care of itself as the child executes the thought which he is expressing.

In just this manner, children can learn to respond to whole musical phrases and even entire songs in which are involved such elements as pitch, tone, rhythm, meter, phrase duration and sequence, and dynamic shading. Children must feel all these things as unconscious elements in wholes before any differentiation for specific consideration or attention is attempted. This principle implies a great amount of singing all through the elementary school. It is reiterated that children must have as great a desire to sing and get as great satisfaction in it as they do in talking. Only this desire will provide the necessary repetition that is the basis for the child's acquisition of his spoken language, which he picks up so easily and quickly by the intrinsic approach.

Song singing in the upper grades, as elsewhere, must come as a spontaneous result of the child's profound impulse to expression. It has already been strongly emphasized that song singing must not be a thing superimposed by the teacher or forced or required. Such coercion will not happen when schools become schools of living instead of places for memorizing and reciting. The same opportunity to sing must be furnished as is afforded the child to talk. Doubt has already been expressed that a set singing period each day, when every child is supposed to join with others in unison singing, is the best approach in furnishing the opportunity to sing. Many activities of the school offer the child the opportunity to talk to a purpose in connection with something which he has had a share in planning. In the same way, under guided pupil-planning, song periods will be arranged and sing-

ing will be planned as a part of various enterprises in which pupils engage with great enthusiasm and deep interest. When children want to sing and do sing for a purpose, which is at least in part their own, growth in ability to express meaning and beauty in song and mastery of technicalities will go forward with ease and rapidity. Teaching must be so planned that things will work out in this manner. This theme runs all through our discussion. It cannot be too strongly impressed upon the teacher's mind.

#### PERCEPTION OF SYMBOLS AN HABITUAL-RESPONSE PATTERN

It is desirable at this point to revert for a moment to some old principles. All people normally listen for meaning when they hear language, and they sense it directly from the spoken discourse. In reading printed discourse, word perception also takes the form of an habitual-response pattern which allows the central process to function effectively in thought getting. The thinking process is really what constitutes reading, and good interpretation of meaning is made possible only by the habitual functioning of the processes involved in word and sentence perception. Words which the child meets in reading must be perceived so automatically that the act of perception in no respect hinders the thinking process: that is, the gaining of meanings. Under such a condition, the interpretative process concerned with grasping and assimilating the meaning can be the really active feature in reading.

Since the same principle applies to learning to read notes in music as is found in the reading of discourse, the perception of the musical symbols in reading must be an habitual process. Forcing attention to the minute particulars of textual detail in reading music and making the child focally conscious of musical symbols prevents him from feeling the message and the meaning of the song which he is singing. The perception of the notes must be the subject of repetitive learning until an habitual-response pattern in note perception has been established. The child's perception of the symbols must be as automatic as that of the good reader in perceiving word forms. So, and only so, can the child give himself up completely to expressing the message of the songs which he sings.

The fact that children should learn to talk fluently and use language extensively in expressing thought, and should learn to understand oral language before they are taught to read the meaning of printed discourse furnishes a good reason why children should learn to sing, should sing a great deal, and should hear a great deal of singing and playing of instruments before they are taught to read music. They may postpone the reading of music until the third and possibly the



fourth grade, except as they pick it up for themselves. They should have much experience in getting the message of music by hearing it and in expressing meaning and beauty in song before they are taught the symbol complexes which represent the tunes which they hear and sing. They should have extensive experience in expressing feeling in song and in making rhythmic response to music in the manner described in the two preceding chapters before they study any phase of music structure. There should be, first, an exceedingly rich tonal and rhythmic experience both through hearing music and through expression in the form of singing and playing. The whole child organism should respond—the body through rhythmic movements and the intellect through aesthetic enjoyment of beautiful sounds. Tonal meanings will thus emerge from the child's listening and expressional experiences in music.

The old logical series in formal ear-training is completely discounted under this conception. No one now would even consider giving children a great deal of abstract drill on isolated and meaningless elements of words apart from any thought-situations before they had had any experience in using and hearing language. Neither should practice on the structural elements of musical language precede a rich musical experience in expressing, hearing, and feeling meaning through music. Tonal perception will be developed in this early, rich musical experience. Children will gain experience in the perception of melodic groups. All this experience will furnish an adequate basis for learning to read music in the upper-elementary school, when that is the appropriate step in music education. It is more than likely, however, that most of it will have been learned by that time and only a small amount of actual teaching will be needed.

#### MUSIC READING BASED UPON PHRASE-WHOLES

There is a logical order of elements in the structure of the English language proceeding from simple to complex: letters, syllables or phonograms, words, phrases, clauses, sentences, and larger thought-units. Likewise, in rhythmic apprehension in music, a similar logical order of elements is found: the beat, grouping, note patterns of different values, and the phrase and its functioning. In teaching reading, the school of the old days followed the logical order and taught the letters first; then, reading was learned spelling-wise, and words were constantly analyzed into their smallest components by spelling them out letter by letter as the reader proceeded. Later, phonograms were sounded and blended into words under about the same principle. Now, however, the best thought in the teaching of reading holds that the

reading should proceed through rapid perception of phrase-wholes and sentence-wholes, apprehended always as wholes, from the very beginning, with the thought uppermost in mind. In the same manner, the young child should be taught to perceive no smaller unit than the phrase in music and to respond automatically with the melodic combination of tones which it represents. As the child matures in his interpretation and use of the musical score, there will be smaller tonal and rhythmic groupings which will demand his attention in order satisfactorily to reproduce aurally the printed form. Just as interpretation should be the central process in reading, so, in music, feeling for comprehensive tonal combinations should correspond to the interpretative process in reading discourse.

Under such conceptions as these, syllable learning and training in reading music at sight are not emphasized in the primary school. The child's emotional development is given a great deal of attention. Joyous singing of songs and making sounds with simple instruments of the primary-school orchestra take the place of the old-time drill in sight reading and note singing. From such experiences as these the ability to read music emerges in good time.

#### IMITATION A BASIS FOR LEARNING MECHANICAL FORMS

The power of imitation as a factor in linguistic learning has been shown in earlier chapters. Imitation also functions actively as a basis for learning in music education. It is the chief means by which the child learns his own spoken language. Intrinsic thought is usually combined with imitation, and, when both are present, learning proceeds in the best manner. Syntax and idioms are perfectly acquired by imitation. As Parker declared many years ago, it is primarily through imitation that mechanical forms are acquired. In this statement, he uttered a profound truth so far as linguistic learning is concerned. The impelling force in vocal expression is thought and feeling. Principles that have already been developed apply in this connection. As has been said, the motivating force within the child is social: namely, his desire to make someone understand what he says. This desire in music, coupled with learning by imitation, is the stimulus which initiates the learning. The assimilative experience necessary to complete the learning is provided by the child's social environment, in which he is constantly presented with need for expression. So, in music, the stimulus which leads the child to sing comes from his natural desire for expression of feeling and emotion. Imitation, however, determines the forms of expression which are desired. Constant singing of songs learned by ear-imitation furnishes the practice which establishes the

forms of expression. From such experience come the ability to read music and the ear training which are a part of music education. As in other instances that have been mentioned and in like manner, it should all be accomplished by an intrinsic learning procedure.

#### WRITING MUSIC A MEANS TO MASTERY OF THE SCORE

Children themselves can write a good deal of music and thus can respond to their impulse to expression. Many children can improvise melodies. Musical composition of this kind involves much use of the score and consequently is a powerful intrinsic factor in learning to read music. Perham mentions a list of things which the children in the third, fourth, fifth, and sixth grades of one school did in a two-weeks period, and it included composing individual songs by a group of eight children working together; composing a hymn for a play about early American life by a fourth- and fifth-grade group of children; writing several transpositions of songs by a boy for his own clarinet; writing an overture for an operetta to be played by the elementary-school orchestra by a boy in the sixth grade; writing out piano accompaniments by a third-grade boy for several pieces played by the psaltery orchestra.<sup>6</sup> These examples are all connected with the desire for expression on the part of elementary-school pupils and represent activities which come in response to demands of the social environment of the pupils, which is the motivating force in the young child's rapid and effective linguistic learning.

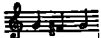
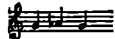
#### DEVELOPMENT IN MASTERY OF THE SCORE

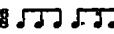
Earlier in this chapter, mention was made of four concepts in music which should emerge from the child's musical experience in the primary grades. They are important both because of their own intrinsic value and also as a part of the ideational background for mastery of the musical score in the upper-elementary school. They are concerned with the position of the tonic *do* and its relation to the other notes of the tonic chord; melodic pattern; rhythmic pattern; and the difference in the major and minor modes. These general concepts, which have emerged from the observation of the score, should be particularized in the upper-elementary school. The need for such particularization is usually felt and initiated by the child when he reaches the upper grades. Some developments which should occur in the upper-elementary school may now be noted:

(1) When he reaches the upper-elementary school, the child is interested in learning how it is possible to know where the tonic should

<sup>6</sup> Perham, Beatrice. *Music in the New School*, pp. 158-159. Chicago: Neil A. Kjos Music Company. 1941.

be in his songs: that is, he is interested in the key signature — the relationships of the sharps and flats of the signature to the placement of the tonic. An understanding of key signatures should be developed in connection with new songs which the child learns to sing. Then they have meaning, and the child finds an immediate use for them in his music. Enough scale-building should be introduced to satisfy the child's curiosity in his concern for key signatures.

(2) The child's general concept of the melodic pattern of the song changes somewhat when chromatics appear in the course of the melody. Here the significance of the sharp, flat, or natural must be explained when the sign appears. Chromatic tones should not present a difficult problem for the upper-grade child who has been properly taught in the primary school. He has unconsciously been singing correctly the chromatic tones of the folk songs learned by ear-imitation. They are natural melodic progressions which he has heard and sung often in the past. They do not need to be isolated and given drill in exercises built on chromatic tones. They should be handled only as they are met by the child in the song which he sings. Under the guidance of the teacher, first through the ear and then from the staff notation, he will discover that they are tones a half step higher or lower than the scale tone, and, if syllables are used, they must have different syllable names. He may be led to see that sharp chromatic progressions, as  sound like the scale tones of 8 7 8, or *do ti do*, and that flat chromatics, as  sound like the scale tones of 3 4 3 or *mi fa mi*.

(3) All rhythmic patterns develop from the experience of the rhythm itself; that is, the child in the upper grades has the "feel" of the rhythm. All new rhythmic patterns which he meets in his songs, such as  and the more involved patterns, should be developed from the rhythmic "feel" of the song. Reading the words of the song in rhythm determined somewhat by the spirit and mood expressed helps the child to feel the same rhythm in its melody. From these experiences, the child gains a working knowledge of the time signature, measure, and note values without any meaningless verbal counting out of the beat. It is simply carrying forward the child's earlier rhythmic experience with more specific growth and meaning. The children of this level will find many opportunities to use these new rhythmic patterns, as in the dance and other activities.

(4) The children learned in the lower-elementary grades that music expresses feeling. They realized that some of their songs were gay, joyful, and bright, while others were peaceful and quiet. They felt the difference in the major and minor modes in the songs which they

sang and in the recorded music to which they listened. Now, in the upper grades, the major and minor modes take on a new meaning for the children through their interest in the tonic, dominant, and scale. They become able to determine by observation of the score whether the song which they wish to learn is in the minor or the major mode. They should grow in power to use these two modes in their musical interpretations for plays, dramatizations, dances, and other similar activities.

As is seen from the foregoing discussion, the theory of music is taught in the upper-elementary school only as it can be applied to the specific music studied. The mastery of the score becomes functional when the child acquires his abilities and skills in this connection in the immediate pursuit of a goal. Every child, therefore, is not likely to be able immediately to read the score on the same level of mastery. Neither is every song expected to be wholly a "reading" song. The teacher should make it possible for each child to read at the level of his ability that section of the song from which he can obtain some degree of satisfaction and joy. He should be helped if necessary, by ear-imitation, over any difficult phrases. It is the exploration of many songs that brings vital musical growth to the child rather than a few learned to complete mastery. If they do not have physical defects in native organic capacity, the slow learners by more experience will attain mastery: that is, ability to read music as defined in an earlier chapter.



## » CHAPTER TWELVE «

# Music Appreciation Through Listening and Expression

APPRECIATION is the least-understood aspect of music education. For this reason, its real educational significance is only partially realized. Some people identify appreciation with mere enjoyment of music in a somewhat superficial sense. Undoubtedly, pleasure accompanies appreciation, but it does not comprehend the whole of appreciation. Some look upon appreciation as information about music and musicians. Without question, in some cases such knowledge aids appreciation, but it alone does not constitute appreciation. Understanding is sometimes called appreciation, but it falls far short of being all there is to appreciation. Real appreciation consists of something that transcends all these factors and that few people seem fully to comprehend. It is these facts that make the teaching of appreciation undoubtedly the poorest part of music education in its actual educative effects upon children. It is also the richest in potential educational values. These considerations seem to call for a discussion of this aspect of music education. Already appreciation has been seen in its relationship to the whole in an overview chapter in which the general picture of teaching practices in music education was presented as a totality. Now, in this chapter, the teaching of music appreciation in the elementary school is selected for further and especial consideration apart from its setting in the whole, in order that it may be better understood and more intelligently accomplished in terms of sound concepts of learning. A few of the principles discussed in the earlier chapters may be mentioned in this connection.

### APPRECIATION THE SAME IN ALL THE FINE ARTS

It seems desirable at the outset to define appreciation in a more complete manner than has yet been attempted. It is in all essentials the same process as found in appreciation of literature and the other fine

arts, except in so far as their essential natures differ from that of music in ways which impose limitations. A piece of statuary, for example, is always before the vision to be looked at again and again, whenever and as often as desired. It is continuously present to the senses. A great symphony, on the contrary, is heard as it is performed, and immediately the particular performance is gone forever from the senses. It may be repeated, of course, but the mood of the hearer is never exactly the same and, therefore, the performance for him is never in every respect duplicated. Otherwise, however, appreciation in music has the same general characteristics as it has in the other fine arts.

#### NATURE OF MUSIC APPRECIATION

Before proceeding to a discussion of the teaching of appreciation, it seems best to raise two important questions and to state several foundational principles in connection with their discussion.

First, what is appreciation?

Morrison is probably the best authority in this country on appreciation as educational value. He has best sensed its real meaning and its significance in childhood education. He says that appreciation is a recognition of worth and an acceptance of value. It is also called a generalized ideal. It is a taste incorporated into personality through learning.<sup>1</sup> These are undoubtedly true statements, and they are profoundly important facts for music education. Appreciation may be a noting of ordered perfection portrayed in words or sounds. It may be an awareness of beauty, harmony, and melody, which comes as a sensing through eye and ear and an understanding through mind, that brings delight in aesthetic values and constitutes a recognition of excellence. It may be a feeling for appropriateness of design out of which aesthetic pleasure of an even higher form arises and develops in the individual. It may be a noting of organic unity of related parts of a piece of music or an awareness of its structural subtlety. Appreciation is the sensing of the musical fabric, the feeling that it is appropriate, and a realization of the aesthetic satisfaction which it brings. All these things are appreciation. According to Morrison's viewpoint, the two chief elements in appreciation are discrimination and preference. Recognition of value or appropriateness or worth and accepting it as such for one's own self in his own life is the central fact in appreciation for any individual. This is somewhat akin to the idea that in order for a

<sup>1</sup> In connection with this conception of appreciation, see: Morrison, Henry C. *The Practice of Teaching in the Secondary School* (Revised Edition), pp. 339-358. Chicago: The University of Chicago Press. 1931. Also, Morrison, Henry C. *The Curriculum of the Common School*, pp. 208-210 and 269-270. Chicago: The University of Chicago Press. 1940.

thing to be truly learned it must be accepted to be acted upon by the individual who does the learning.

Appreciation has been attained in the case of a school child when two conditions are fulfilled. First, the child must discriminate in music between that which has recognized excellence and that which is cheap in sentiment, poor in quality, garish and tawdry in character, worthless and artificial, or merely shallow and commonplace. Second, he must habitually choose good music in preference to inferior music. Small children should not be expected to be able to recognize great music and seek only that kind. There can be no exact measure of appreciation; but whenever children are consistently seen to select better types of music for their own pupil-initiated enterprises, even according to the teacher's standards of what is good music for any occasion, growth in appreciation is evidently occurring as the result of the influence of the school. The evaluation step in the complete educative act affords the teacher a rare opportunity to observe growth in discrimination and preference. The teacher's function as guide to the best in music appears in this connection. It is here that the teacher's cultural background in music and her general education will become a valuable asset in her teaching.

#### APPRECIATION NOT RESTRICTED TO LISTENING

While listening holds a very important place in music appreciation, it must always be remembered that appreciation is not confined merely to listening to good music as presented by voice or instrument or both in combination. Some, perhaps, would so restrict its scope. Appreciation may arise during the child's own performance in the same manner as it occurs in any individual during his own silent or oral reading of literature. In such reading, the child may sense beauty and experience the inner glow which comes from the recognition of worth and which constitutes appreciation. In this manner, a child may sing or play a musical selection and, during such performance, appreciation may operate in his own sensing of worth or value. Such an experience is an example of appreciational learning. Again, the same child may sing the same song for other people and they, also, may experience appreciation. In such a case, music functions as one form of the language of thought and feeling. It must be understood, therefore, that appreciation occurs both when the child sings primarily to express the feeling of the song to another and also when he sings for his own sensing of the beauty of the tonal or rhythmic pattern, or whatever quality of excellence the song may possess. In the same way, appreciation also occurs in other musical activities. It should be pointed out, too, that



the ability of an individual to experience appreciation does not depend on possession of ability to perform in music. The contrary is sometimes held to be true, but the facts do not support such a conclusion. Children can learn appreciation just as they learn history or science, albeit by a different method. They can, therefore, be taught appreciation in music as in any other appropriate field. In fact, they must be so taught if they are to achieve the highest level of appreciation which they are capable of attaining.

#### APPRECIATION AN INTEGRAL PART OF THE MUSIC PROGRAM

Music education in the schools of today should mean music for every child, and the program should be designed to meet the musical interests and needs of each pupil to the greatest possible extent. The program should be a living experience which should help the child to enjoy music and make his associations with music vital and full of meaning. This cannot be achieved by merely setting aside a certain number of minutes every week in which the teacher teaches children to appreciate music in a well-planned formal lesson on a specific musical selection. By participation in an integrative program in music, the child should build up an appreciation whereby he will interpret music as he sees it, feels it, and enjoys it. It must be a unification of the child and music. Only in this manner can music appreciation contribute to the child's growth.

#### SOURCES OF MUSIC APPRECIATION

What conditions best favor the rise of appreciation in music?

Appreciation of music arises from at least five sources: a) playing and singing experiences; b) rhythmic experiences; c) listening experiences; d) creative experiences; and e) reading and study experiences, for the purpose of gaining an appropriate background of understanding as a basis for appreciation.

The important question in this connection obviously is, What is the most appropriate teaching practice in appreciation in the elementary school? To that question the rest of this chapter is devoted.

#### EXPERIENTIAL BACKGROUND NECESSARY FOR APPRECIATION

As has been explained, learning arises out of experience. It also depends upon possession of an experiential background. This is the fundamental fact with which it is necessary to start our reasoning process about the teaching of appreciation. It is imperative to have such an ideational background on the part of the pupil as the foundation for any new learning which is sought under the guidance of a teacher.

This may be called apperceptive background. It is impossible to teach even appreciation when no background of any kind exists upon which the teacher may build. Out of the pupils' experience under a teacher's guidance, appreciation arises. The assimilative experience with which appreciation is generated may have many forms, and to it a large number of the activities of the school may contribute. Children may sing in chorus, or individually, for the appreciational effects that they may gain. They may listen to other pupils sing for the same purpose. They may listen to recorded music or to performances at programs and concerts to the same end. They may participate in creative projects on their own level of ability for the same purpose. All these activities constitute the assimilative material from which appreciation in music arises.

Instruction by the teacher may provide a part of the necessary background of meanings which facilitate appreciation. As the experiential material of appreciation, the teacher may use reading material found in books. In a word, certain understandings and insights taught by a procedure appropriate to reflectional learning may be used to furnish the background for music appreciation. There is a great deal of subject matter, considered as the assimilative material of learning, which is capable of making a great contribution as the background which makes appreciation possible in the case of elementary-school pupils. Study material as found in books and other sources and organized in terms of suitable learning-units constitutes assimilative material of a very valuable kind in elementary-school music education. Thus, in connection with music appreciation, there must be a good deal of teaching apart from the child's experiences in singing or playing or listening, which is designed to develop insight and background as a basis for better appreciation. It may be something in the life of the composer, or it may be something about the musical composition, or it may be something in the structure of the music itself which furnishes the background without which the highest level of appreciation cannot be attained.

#### STUDY MATERIALS AND TEACHING FOR APPRECIATION

Nothing can take the place of good teaching by the teacher in connection with these factors. Pupils can be guided into the necessary background, but they will not acquire it in the best way unaided and undirected. The lack of this kind of teaching has been a great hindrance to the attainment of appreciation in music in the case of elementary-school pupils. It has been one of the grave faults in music education. A great storehouse of rich culture background materials is available

in print, and upon it the teacher may draw for this purpose. The material, however, must be more than a mere body of information about music and musicians. It must be a body of interpretative content appropriate to the objective here sought. It must have significance in connection with some aspect of music which enables the child better to appreciate a piece of music. Such a series of learning-units as has been mentioned, designed for the purpose of giving insight into the necessary background for appreciation, is greatly to be desired. They should not be made and imposed but developed by teachers as a part of advance planning.

The first requisite, however, is a teacher with a broad general education not only in music, but also, as Baldwin says, in the literature, the arts, languages, history, and philosophies which constitute musical background.<sup>2</sup> In a word, the teacher of music appreciation must be a musically well-educated person, must have a high degree of refinement of feeling and taste in music, and a broad general culture. The second great need is the ability on the part of the teacher to teach well the things in music that grow out of this musical culture-background. When a generation of pupils has attended schools in which music appreciation is well taught, the result will be a nation of people who have acquired a most valuable and desirable reorientation of personality in relation to civilized living. Good music appreciation in schools is capable of contributing powerfully to this end. It is as important as arithmetic or spelling. Many would call it more significant for rich and worthy living.

#### BASIS UPON WHICH TO BUILD APPRECIATION

From what has been said, it is obviously necessary to find something in the pupil's own mind as a basis upon which to build appreciation. It may be, as Morrison suggests, some liking or preference on the part of the pupil which will furnish for the teacher the place at which he must begin in his teaching. A great teacher of literature furnished an illustration of this aspect of good teaching practice in connection with appreciation. This man was confronted in a state normal school with a class of college freshmen who had mostly come up through small high schools in which the traditional practices in teaching literature had prevailed, and appreciation had not been achieved in the smallest degree. Analysis of literature to identify figures of speech and minute dissection of limited portions of great classics from

<sup>2</sup> Baldwin, Lillian L. "Listening," *Thirty-fifth Yearbook of the National Society for the Study of Education, Part II: Music Education*, p. 93. Bloomington, Illinois: Public School Publishing Company. 1936.

a syntactical point of view had constituted the teaching practice used in these schools. The normal-school instructor was one of the rare individuals who understood appreciation. He found little or nothing upon which to build appreciation of literature on these students' level. By a process of exploration through discussion, he found interests and likings with which he could begin. He finally selected *Robinson Crusoe*, which the class was able to read with interest and appreciation. In so doing, he found something within the scope of his students' capacity; and he built upon this interest. In a word, he went back to their level and began at that point with something which they were able to appreciate and which they enjoyed reading.

The teacher displayed rare artistry in exploring these students' minds to find an interest which would furnish the apperceptive basis upon which to build appreciation of literature. This experience well illustrates a fact of learning which must always be observed. With that starting point, the class went forward rapidly in their ability to appreciate good literature. Step by step during the year, the teacher carried the class forward, until at the end of the year they were reading with enjoyment and appreciation good literature appropriate to college freshmen. If he had not taken time to find interests and likings for his starting point, he could not have accomplished his objective. This need to find a liking upon which to build apperceptively in teaching appreciation is one of the most significant facts for the teacher to understand.

What has been said about the procedure used by this normal-school instructor to build appreciation in English applies in principle to the teaching of music appreciation. The very first step is to find a liking in the children's interests in music. Upon it, and it only, can appreciation be achieved. It is the apperceptive basis which the teacher must use in her guidance of pupils into higher preferences. This liking will be found in the children's natural enjoyment of rhythm, their liking for certain types of songs, and their liking for certain kinds of instrumental music. These factors will be specified later in this chapter. They are mentioned here for the purpose of impressing on the mind of the classroom teacher in the elementary school the fact that it is only upon some existing inclination or desire in the child's mind in connection with music that appreciation can be developed. It must be discovered regardless of how far back the teacher must go in her search.

#### BEGINNING OF APPRECIATION ON CHILD'S OWN LEVEL

Music appreciation, then, as an integral part of the whole music program must start at the child's level of understanding and reach him

through interests which are alive and active in his own experience. The fact that Schubert's *Unfinished Symphony* is beautiful music is no reason why a little child in the first grade should enjoy listening to it or be expected to like it. Instead, for example, the teacher may play "The Caissons Go Rolling Along" and notice the different manner in which the child responds to the music. Playing this song may be starting at his level. In imagination, he immediately becomes a soldier marching, as he has seen the soldiers march on the street, and feels the rhythm expressed in the music. This is the child's liking with which the teacher should begin to teach appreciation. The teacher may then play an unfamiliar march, such as Pierné's "March of the Little Lead Soldiers." It, also, appeals to the child and stimulates a rhythmical bodily response. The music, too, suggests marching, but this time the child senses a difference in the marching; it is toy soldiers who are marching. Thus, the response to this new piece of music becomes a new experience for the child, and he begins to sense the language of the music. He may even notice that there is a drum helping the toy soldiers to march and, therefore, the need to use one arises in the child's interpretation.

The little child appreciates this music because it satisfies a desire, or need, to be a soldier, whereas the *Unfinished Symphony*, beautiful as it is, might not fit the need of the child at this moment. Soldierly music has a strong rhythmic appeal, which is such a vital factor in music for the young child. It also brings aesthetic enjoyment because he participates in its interpretation. He is experiencing appreciation at his level. Undoubtedly, an older child in the sixth grade would have greater appreciation for the same selection, because his musical understanding has been broadened by years of association with music and by background study. He would not only enjoy the rhythm and the descriptive element in the music but he would also find an intellectual appeal in the design of the music and its instrumentation. He might be encouraged to contrast this particular march with others which he has heard or sung and thereby get to understand that all marches are not of the military type but may be associated with many types of ceremonies, dances, and plays. This idea may involve looking up material by one child or a group, by which they may add to their appreciation of the music. These children may search for background material which will give them a wealth of resources that other children may not have in their possession. They will enjoy sharing their knowledge with the group. In this manner group co-operation is fostered, and individual initiative in enhancing the welfare of all is encouraged.





## APPRECIATION THROUGH EMOTIONAL APPEAL

All music appeals in one way or another to the individual. He likes certain music or he does not like it. He enjoys it for its rhythmic appeal; for its appeal to the imagination; for the tonal beauty expressed in the music; or for some other sensuous experience. All these experiences have some emotional appeal to the mature individual. So it is with the child. Some emotional response and sense of satisfaction are aroused within the child by the music. The little child feels the soothing, rocking movement of the lullaby or the gay, happy mood of a singing game. This strong emotional appeal in music plays an important part in appreciation and offers vast possibilities for its development. For instance, in choosing music to fit an activity, the child must listen for the spirit and mood expressed in the music by its rhythm, tempo, melody, or instrumentation. He may listen to several selections and experiment with them to judge and choose the one most appropriate for his purpose. In this way, the child learns through experience that certain rhythms and tempo suggest skipping, a stately procession, or sadness; that intensity of tone expresses certain moods and emotions; and that certain instruments fit certain situations, as the trumpet calls a command or the bassoon expresses playfulness. This emotional experience is an essential part of appreciation.

The child's emotions, aroused by the beautiful tones of a particular piece of music, may stimulate a desire to know something about the person who created the lovely melody, whether it be the composer or the performer. Incidents and facts in the life of the person suitable to the child's level of understanding will surely heighten his appreciation of this particular music. It may be an instrument whose beautiful tone quality caused the music to appeal to the listener. Here again, seeing the instrument, possibly seeing how it is played, and listening again to the first theme of the music will all add to the enjoyment and appreciation of the music when again it is heard.

## MUSICAL APPRECIATION THROUGH FEELING FOR RHYTHM

At an earlier point in our discussion, it was declared that the child, especially in the first years of school, is keenly interested in rhythm; it was seen as the element in music to which all human beings most naturally respond. In the chapter devoted to rhythm in music education, it was explained that through the free and large bodily responses to music in such expressions as rhythmic, dancing, dramatizations, and pantomimes, the child acquires a feeling for the fundamental rhythms:  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ , and  $\frac{6}{8}$ . He must feel rhythm before he can be expected to translate the printed score into a musical expression. Then only can



he express rhythm in the songs which he sings and the music which he plays. As he matures in his rhythmic understanding, he begins to sense balance and design. He enjoys participation in the singing games. His rhythms and dances begin to take on a pattern. He begins to show repetition and contrast in his design. He may dance to the right, then to the left, and around in a circle, and repeat this pattern over and over as the dance progresses.

When the child in about the third or the fourth grade becomes interested in the folk dances of the various peoples, again design in the rhythmic and melodic structure of the music receives his attention. There is a greater appreciation of pattern in music because this vital and functional need is felt as the child participates in the dance. In order to participate in the dance, he must feel and understand its pattern, its tempo, and rhythmic characteristics. It demands on the part of the child careful and purposeful listening. He must listen for the change in melody and rhythm in order to express the spirit and mood of the dance as he goes from one into another dance pattern. He should discover how melodic and rhythmic patterns are used to express the mood, the personality, and the character of the people. What could furnish better appreciation of music at the level of the child's experience and understanding? It is an appreciation which comes from participation both for those who take part in the dance and for those who get more enjoyment by being the audience. This interest in the folk dance, emerging from a rhythmic appeal, represents growth in the child's appreciation as he later discovers such various dance patterns as the minuet, the gavotte, and the mazurka. He recognizes and associates their rhythmic characteristics with different periods, styles, and countries and understands how they have been used by composers in larger musical forms, as sonata and symphony. The modern dance is becoming more and more important in the child's rhythmic development and in building an appreciation of music through movement.

#### LISTENING A MAJOR ELEMENT IN APPRECIATION

Listening is a major element in appreciation. In the music program of the elementary school, it must not be an isolated activity but one which permeates the entire program. It has an important relationship to all the musical activities of the school. It not only is a means of aesthetic enjoyment but also serves as a stimulus for musical participation and exploration in many forms. It encourages discrimination and thus builds an understanding and appreciation of music. Because of this interrelationship of listening with all the activities and

experiences of the child's musical living, it is a basis for appreciation. The teacher, therefore, must help the child to grow in his listening ability.

On account of the strong emotional appeal of music, the teacher should provide experiences in which the child listens to music for enjoyment alone without any kind of participation such as physical response or discussion. The only part the teacher has in this experience is providing or setting up an atmosphere conducive to pleasant emotional responsiveness. An atmosphere of quiet attention can be cultivated even in the kindergarten by an interest in the music. Enjoyment of it can be carried on through the years, with the result that the child may enjoy fine music throughout his whole life. Music for this type of listening experience need not always be at the child's level of understanding. There are compositions which are too complex for the child to understand, but they may be used because of their musical loveliness and beauty. Tchaikowsky's "Andante Cantabile" is such a composition. The teacher cannot tell how much enjoyment and appreciation are aroused in the child by this type of listening, and she need make no attempt to find out by any testing process.

From the very beginning, the pupil must have a purpose for listening to the music, for it is this purpose which makes participation significant for the child. It then is not a passive listening act but one in which true appreciation develops as the child re-creates the music expressed through rhythm, melody, and harmony. As an example, there is music which is strictly program music, and it increases the child's enjoyment if enough of the story or the idea in the music is given previous to the playing of the music to stimulate purposive listening. The story furnishes a necessary background for the enjoyment of the music, which otherwise might have little real meaning. Or the child may listen for a little tune which he has enjoyed in a certain selection and observe the number of times that he can hear it. It is well to let the child sing the tune one or more times. Singing it not only identifies the tune with the selection but also identifies the selection with the child. Through this experience, the child should sense balance and design, even though it was not designated to him in such terms. Or, after discussing the mood of a certain piece of music which the child has just heard, he may listen again to determine what instrument or instruments have been used to help portray the mood. These are but illustrations showing the value for the child of listening with a purpose: namely, a vital participation. Some listening, however, may be and should be for enjoyment only, when there is no visual participation on the part of the child. This kind of participation is also neces-

sary to the child's growth in appreciation, and it is a participation in which the teacher should not intrude.

#### DESIGN AND STRUCTURE A BASIS FOR APPRECIATION

Another kind of musical study is essential to appreciation. This kind is concerned with musical design and structure. Children should first come to know musical form through their rhythmic, singing, and creating experiences. When once the child learns to feel rhythm in what he hears and to understand its significance and to get aesthetic enjoyment from it, his appreciation is heightened. Children unconsciously respond to rhythmic pulsation in music and from it get keen enjoyment. They enjoy the arrangement of successive beautiful sounds which constitutes melody in music. When it occurs in their presence, they listen for it and thrill at hearing it. Harmony, too, brings keen enjoyment to children as they sense it in music. They listen for the simultaneous combination of beautiful sounds which they recognize and accept as harmony. Children also can learn to recognize color in music, and from it they get the joy that goes with aesthetic satisfaction. Finally, balanced structure in music brings pleasure to the listener. These are but examples of how feeling for form and structure in music adds greatly to the power of appreciation.

Singing is expressing oneself with the human voice. Tone, pitch, rhythm, dynamics, and form are all elements in the process of song singing. When the child in the elementary grades feels these elements, his interpretation and appreciation of the song will be a far richer experience. It has been seen how the child's earliest recognition and understanding of the elements of music come first through the ear and how these aural understandings are later transferred to the printed page. These understandings gained through the child's singing experiences become more meaningful and are more deeply appreciated as he transfers and uses them in his listening, playing, and creative experiences.

In developing the child's understanding of the structure of music, the teacher must always remember that the music itself has the greatest importance. The child must first enjoy the music as a whole, through the emotional appeal of its melody, rhythm, harmony, or whatever it has that adds to his enjoyment. He enjoys it by participating in its performance or by listening. Then only should analysis, information, and facts be added to broaden the child's scope of appreciation. Listening for distinguishing characteristics in the music as they sing, play, create, or listen challenges children's appreciation and creates more interest for them as they mature in their experience.

## RELATION OF THEORY OF MUSIC TO APPRECIATION

It should be pointed out, however, that merely sensing elements of musical structure, gaining experience in using these forms, and enjoying them is not sufficient for attainment of the highest level of appreciation. A more complete understanding of certain phases of music theory must necessarily be developed as an aid to greater appreciation. Such knowledge will make possible a level of appreciation which otherwise could not be attained. In a word, children need to be taught certain elementary phases of music theory before the end of the elementary school. Theory bears the same relation to music as grammar bears to English discourse. It is concerned with understanding and must be taught by a procedure appropriate to reflectional learning. By such teaching, the pupil comes to understand and to know what constitutes appropriate rhythmic pattern or good tone quality or good dynamic shading in music. The basis for determining what to include in such a category is threefold: a) Is the element of theory within the child's comprehension? b) Is it something which he uses a great deal in his singing or playing or creative work in the same manner as he uses common forms of language? c) Will the intellectual apprehension of this aspect of music on a higher level of insight add to the child's appreciation? If a point of theory meets these three requirements, it should be taught.

During his elementary-school life, the child comes into contact with such aspects of music as notes as symbols of notation, measure signatures, key signatures, sharps and flats, rhythmic patterns, melody, harmony, tonal interpretation, and many other matters of musical form and structure. Ability to use these musical elements should come through experience in using them. Experience must always precede any teaching pointed toward a larger understanding of them. After some facility in the use of these elements of music has been gained, a further understanding of them, such as can be gained from study of their meaning, enlarges the pupils' conceptions of their use in musical connections.

Children should have many opportunities to hear examples of good music which embody various aspects of form and design. After learning correct use of these elements, pupils may study these qualities in music and learn to understand why they are good and appropriate as aspects of music. Then, when they recognize these elements in music which they hear or read or produce, appreciation as sensing of value or worth occurs on a higher level. Thus does the teacher use aesthetic analysis as a basis for appreciation, which otherwise could not be attained. This analysis is merely a breaking-down of the whole into its

constituent parts and a study of the elements for the sake of appreciation of the parts and ultimately greater appreciation of the whole.<sup>3</sup>

Tonality is selected as the example of a learning-unit with which to illustrate the idea under discussion. In this connection, it is conceived as a unit of understanding. Tone is one of the important aspects of music with which the child comes in contact from the beginning. It is one of the aims of music education in its earliest stages to aid the child in achieving a free expression of tone. He learns this naturally by ear-imitation and by being associated with a teacher who sings much with the children and who makes use of tone in many ways. Any theoretical explanation of tone in the earliest grades would, of course, be wrong and even harmful to the child, for it would develop an inhibition in the child's singing. Achievement of good tone quality should come naturally through much expressive singing of songs and by unconscious imitation, just as the child learns to use good expression in talking. The child does not need to be told to talk with good expression and, if he were, it would so inhibit his expressiveness as to be a severe hindrance to him in speaking. Children in the elementary school take great pleasure in singing with good tone quality and, with an inspiring teacher who herself can sing very well, they eagerly seek to improve their tones. The beauty which they thus express is the stimulus to improvement, especially if the song is to be used in some purposeful school activity which they have shared in planning and for the successful outcome of which they feel a responsibility.

When shall such a unit as tonality be studied?

There comes a time when the children themselves will want to know more about tone and tonality in order to use them more effectively in singing and playing and to enjoy them more in music which they hear. This is the time for instruction by the teacher. The stimulus is then present as the first member of the learning cycle. A unit of understanding now may be: tone and tonality — their meaning, characteristics, and how they add beauty to music. Now the concept of tonality may be taught as an understanding apart from singing or instrumental music. By the time he reaches the sixth grade, the child has gained experience with tones and ability in their use by his participation in singing, playing, creating, and listening to music. He is now ready to study tonality as a concept in order to gain a theoretical understanding which will lift him to a higher level of appreciation in this respect.

How shall the concept of tonality be taught?

In approaching this question, it is necessary first to consider what constitutes tonality. Farnsworth pointed out many years ago that

<sup>3</sup> Morrison, Henry C. *The Curriculum of the Common School*, p. 209.

music appeals directly to the feelings because pleasure or displeasure results from hearing it. He goes on to say that it is form in music which leads to feelings of pleasure and displeasure. It is structure and interpretation, he says, which awaken emotions. Why one piece of music, like one odor, brings pleasure can only be told by understanding the ideas of structure and interpretation. Farnsworth lists seven factors which constitute the basis for appreciation. Four are connected with interpretation and are: a) quality of tone; b) volume of tone; c) rate of movement; d) articulation. The three factors connected with structure are: a) pulsation; b) duration; and c) pitch.<sup>4</sup> He goes on to say, "The capacity to feel the effects of these seven constitutive ideas is essential to the adequate appreciation of music."<sup>5</sup>

The relationship of all the tones and chords to the keynote of the whole constitutes the tonality of a piece of music.<sup>6</sup> Structurally, modern music has only two modes, and they are called the major and the minor modes. One tone is major, and six are subservient to it. The keynote is called the tonic in music. The system of relations of the six to the major note is called tonality. A sound which has pitch is a tone.<sup>7</sup> The quality of a tone depends on its pitch, its duration, and its intensity. Volume and pitch have a relationship, and the volume of tones decreases as the pitch increases but not in equal degree.<sup>8</sup>

The teaching of the concept of tonality must be done under the principles of reflectional learning. There are several steps in this process which conform to good learning.

First, the new learning must be done in some connection in which a need for better tonality is clearly seen by the children in order that the purposeful element may operate in the learning. This learning may come in connection with preparation for singing or playing in an operetta which the children have planned. The operetta will cause a strong purpose to be present on the part of the children. The purpose furnishes the stimulus. The need for securing an understanding of tonality in order to produce better tone must be at the moment a powerful driving force within the pupils in order to stir them to action. It constitutes a confronting situation which has in it a strong emotional element. Teacher guidance may well call attention to the need, and a

<sup>4</sup> Farnsworth, Charles H. *Education through Music*, pp. 13-19. New York: American Book Company. 1909.

<sup>5</sup> *Ibid.*, p. 19.

<sup>6</sup> Thompson, Oscar (Editor). "Tonality," *International Encyclopedia of Music and Musicians*, p. 1905. New York: Dodd, Mead and Company. 1943.

<sup>7</sup> *Ibid.*, p. 1905.

<sup>8</sup> Schoen, Max. *The Psychology of Music*, p. 23. New York: Ronald Press Company. 1940.

pupil purpose may then be initiated which will be strong enough to lead to study and effort. Anyone who has had contact with boys and girls of upper-elementary-school age knows with what interest and determination they plan and execute plans in their out-of-school play enterprises. The same reality and vitality must be brought into school learning. When they are, a powerful force is harnessed in the interest of effective learning. Only when the teacher can so arrange things that these conditions prevail will genuine learning of a durable and permanent character be achieved. The ability to do this constitutes artistry in teaching.

Second, the teacher talks with the class and gets them to recall what they have already picked up about tone. This procedure furnishes the necessary ideational background for learning, and it is equally as important as the first element in the learning sequence. The pupils will be unable to assimilate the new learning unless there is in their minds a background of ideas upon which to build. This is the old principle: that what one has learned is the determining factor in what he can learn.

Third, with the problem before the class and a conscious awareness of the situation and need, the teacher explains tone and its meaning and, especially, the importance of good tone quality and how it may be attained. She may illustrate by voice and by instrument. She manages to get before the children a rounded conception of the tonality that is tone. As has been said, if the teacher is skillful and resourceful in planning, this may come in response to a desire for help on the part of the children. It must have the support of pupil purpose.

Fourth, there must now follow much playing or other practicing of music which exemplifies the meaning and principles which have been explained until these musical ideas have been assimilated. In connection with the operetta, a great deal of practicing will be motivated by the purpose of the pupils in terms of a definite goal. The clear desire to execute their purpose effectively will lead to efficient functional learning through the actual experiences of singing and playing. All the singing and playing and creative activities of the school in the field of music can thus be carried on in connection with pupil-planned enterprises which have the reality and vitality of real life. They furnish the assimilative experience necessary in learning and also the use of what is learned in completing the learning cycle.

Fifth, directly after the presentation, perhaps on one of the two or three days following the operetta, there may be a joint discussion by the children of what they have learned and its application to the music of the operetta. The discussion may be the recitation in modern form.

Coming at this time, it has great significance for the pupils. It is a necessary step in completing the learning. Understanding is rounded out to completion by explaining to another person.

Sixth, this final discussion and summarizing of learnings acquired will lead the children to take a backward look in order to evaluate what they have done and to see how it might be done better on some future occasion. This backward look rounds out and completes the learning.

Out of this new learning, which comes as an understanding of tonal relationships, arises a higher power in appreciation. Understanding of this sort can be gained only by reflectional learning, and the sequence outlined is necessary in such learning.

Thus, the child in the fifth or sixth grade who has an understanding of tonality as a concept in music and who comprehends on his level of insight at this time how tones may be used to express musical meaning in a more beautiful manner has a means for appreciating music which goes far beyond that of the child who does not have such an understanding. There are concepts of tonality which can be understood by the fifth-grade child and which he can fully attain only by instruction. These insights cannot be fully gained by the experience of singing, playing, and creative work. Those activities must come first, and they are the foundation upon which understanding can be built. The time arrives in the fifth or sixth grade, however, when an understanding of this and other aspects of the theory of music which are within the child's comprehension is an indispensable aid to greater appreciation in music.

#### EXPERIENCES LEADING TO APPRECIATION OF MUSIC

This chapter has discussed the many experiences which children have in developing an understanding of music to build better appreciation. They are experiences that have come naturally from the child's contact with music in all his various activities. The following may be mentioned:

- (1) Specific rhythmic development: feeling definite rhythms as expressed by  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$ ; feeling measure and accent.
- (2) Acquaintance with tone in melody and harmony: beautiful vocal tones; tones of the various instruments; modulations.
- (3) Understanding of structure in music: phrases; contrast, repetition, and variations of phrases; patterns in two-part, three-part, sonata form, and symphonic form.
- (4) Acquaintance with composers, people, and nations through their music.



## SUMMARY OF PRINCIPLES FOR TEACHING APPRECIATION

Certain principles which lead to a greater understanding and appreciation of music have been stated throughout the discussion in this chapter. They will now be brought together in summary form.

(1) Much music of all kinds should be experienced by the child for exploration and pleasure. It must be within the scope of the child's power of enjoyment, fitted to his musical background, and changed in standard as the child grows in his appreciation.

(2) The teacher should encourage self-expression in music through song singing, instrument playing, rhythmic, dancing, and the creation of melodies, rhythms, and harmonies. These activities require discrimination and careful listening and develop an understanding and appreciation of the music involved. Appreciation, however, would be very narrow in scope if the child were limited to music wholly within his ability to perform. There should be much music performed by the teacher or individuals outside the group or heard through recordings.

(3) The child's first impression of the music should be completely his own as he himself hears it and interprets it. He should not be influenced by suggestions and ideas given by the teacher previous to the hearing of the music. His interpretation later contrasted and compared in his own mind as he gets the reaction of others in the group either verbally or by some physical response builds within him his true appreciation of the music. He learns to judge, choose, and discriminate honestly; he is not forced to accept completely the teacher's interpretation or that of the group before he has been allowed to enjoy the music in his own way.

(4) Music appreciation in the elementary school is an outgrowth of all such music activities as a) singing experiences; b) rhythmic experiences; c) creative expression; d) experience in playing instruments; e) listening experiences; f) integration of music with the entire curriculum in the sense of making it an integral part of the child's life; g) experiences related to the background for understanding and appreciation; and h) understanding of musical structure within the child's level of comprehension.

(5) The teacher must know music. She must have at her command a rich body of materials and activities from which to select. She must enjoy and appreciate music herself before she attempts to teach it to children. Her enthusiastic love and enjoyment will create a desirable setting in which to stimulate appreciation on the part of the child.

(6) It is not sound educational practice to lay out in advance a course of music appreciation to which every child is exposed and from which the maximum growth of every child is expected. Certain stand-

ards of music appreciation are not common to all pupils. On the other hand, a desirable sequence of units in appreciation can be established, and they can exist in the mind of the teacher as desirable goals or as a map of desirable values.

(7) Today the emphasis in music education is not on music as a subject, but on what the child can and will do with the music that he sings, plays, and hears. It is this type of appreciation in which the child has unlimited possibilities of growth.



## » CHAPTER THIRTEEN «

# Instrumental Music as a Mode of Self-Expression

IN THE ELEMENTARY school, the child is guided by the teacher in numerous aspects of his participation in the music activities which form a part of his living and learning. These include feeling, expression, and discrimination. In his singing, he learns to express feeling and emotion through his understanding of rhythmical tonal patterns and relationships and to interpret them from the musical score. His bodily response and his experiences in singing and instrumental interpretation build up within him an understanding of rhythm. By listening to all kinds of music, he discovers form, tone color, rhythm, and harmony. He finds these in vocal as well as instrumental music. He responds to these elements in some self-expressive manner, as in dancing, pantomime, singing, playing an instrument, and quiet listening and enjoyment. His creative effort in discovering music for himself and within himself serves to broaden all his activities. By these experiences, he not only develops an understanding of the elements of music but also gains the ability to use them in appropriate connections. This last statement perhaps expresses in concise summary the meaning of all that has been said in this volume up to this point. It indicates the functional character of the whole program. It establishes a place at which to start in discussing the various phases of instrumental music education in the elementary school.

What part, then, has instrumental music in this design of the child's musical education? Has it a functional place in all his singing, rhythmical, creative, and listening experiences? Or is it a phase of music education into which the child enters when he reaches the fifth and sixth grades — a phase that is highly specialized and has little connection with his other musical experiences? In the light of a functional philosophy of music education, a definitely negative answer must be given to this last question.

## BEGINNINGS IN INSTRUMENTAL MUSIC IN AMERICA

Instrumental music in the elementary schools is a relatively recent development in this country. It is said that when Haydn wrote his *Kindersymphonie* in the latter part of the eighteenth century, it was treated as something done in a spirit of humor. Some people thought it was intended as a joke. It was written as a play symphony for his orchestra. It was a miniature symphony but in perfect classic symphonic pattern. It was, however, the first example of music written for a toy orchestra about which there is any record. It had parts for piano, violins, and double bass, with drums, triangles, and cuckoos for humor and color.<sup>1</sup> It was actually played by both children and adults. Gehrkins says that the *Kindersymphonie* introduced an acceptable innovation in music because the "idea of having children play on percussion instruments and producing various rhythmic tones and noises during the performance of rhythmic compositions has been adopted wholeheartedly by both the modern child and the progressive educator."<sup>2</sup> Perhaps this composition may mark the real beginning of instrumental music for elementary-school children. Gehrkins hints that Haydn himself realized the educational value of ensemble playing in instrumental music for children and may have had a purpose in mind which he did not then reveal.

While vocal music was introduced into the schools of the United States as a definite part of the curriculum early in the nineteenth century, instrumental music was much later in making its appearance. It is said that throughout the seventeenth century there was no instrumental music in the colonies.<sup>3</sup> Even in the eighteenth century, instrumental music was deemed frivolous and almost wickedness. Thus, in early days in this country, there was no opportunity for the people in general to hear this kind of music. Just the opposite condition prevailed in some foreign countries, notably in Germany, where every town had its orchestra. The absence of such stimulus and such basis for understanding instrumental music and its values may have been a retarding influence which prevented the early introduction of instrumental music into schools in this country.

It was near the beginning of the twentieth century that orchestras began to spring up in high schools in the Middle West. They were looked upon at the time as extracurricular activities, like football. No instruction was given by teachers connected with the school staff, but

<sup>1</sup> Gehrkins, Karl W. *Music in the Grade Schools*, p. 111. Boston: C. C. Birchard and Company. 1942.

<sup>2</sup> *Ibid.*, p. 111.

<sup>3</sup> Birge, Edward B. *History of Public School Music in the United States*, pp. 176-179. Philadelphia: Theodore Presser Company. 1937.

players were recruited from pupils who had received individual instruction by private teachers. Only pupils who had some playing ability were admitted. The effect of these high-school orchestras upon the public at large was favorable to the development of instrumental music in schools. Orchestras composed of high-school pupils made appearances at commencements, school assemblies, and in public performances. The popularity of the high-school orchestra soon spread to the West Coast and to the East. Earhart's description of his remarkable development of a high-school orchestra soon after the turn of the century in Richmond, Indiana, had great influence on school-orchestra development in America. This orchestra went from small beginnings to an organization with full symphonic equipment. Many other people in different parts of the country made important contributions to this significant development in music education. Since 1900, great progress has been made in high-school instrumental music. Bands and orchestras have developed all over the country in secondary schools, and such music has now become an accredited subject. Instruments have been purchased out of public funds, and time allotments have been provided in the school program. The high-school band had a somewhat different history, and it began to develop about a decade later than the high-school orchestra. Band teachers had to train their own players. Great impetus was given to the band movement by Miessner at Connersville, Indiana.<sup>4</sup>

It is not the purpose here, however, to write the history of instrumental music in schools and much less to give the details of the development of secondary-school orchestras and bands. The important fact is that elementary-school instrumental music grew out of these beginnings, and for this reason they were significant in leading the way to the introduction of instrumental music into the elementary schools.

#### DEVELOPMENTS IN INSTRUMENTAL MUSIC IN SCHOOLS

Recent outgrowths of the introduction of instrumental music into elementary schools are a) elementary-school orchestras, b) elementary-school bands, and c) class instrumental instruction in elementary schools.<sup>5</sup> At first, the aim was to prepare more pupils for high-school bands and orchestras, in order to have new recruits to fill the places of those who dropped out of school or who graduated. In the last few years, however, instrumental music in elementary schools has been justified because of its own acknowledged educational values. It is now recognized as one of the important modes of expression which the child has for the great inner impulse with which he is consumed. Its

<sup>4</sup> *Ibid.*, p. 185.

<sup>5</sup> *Ibid.*, p. 185.

educational value lies in the fact that it furnishes another opportunity for self-expression on the part of the child. Like song singing, it is a language. This fact must determine the mode of teaching which should be employed in this aspect of music education.

#### INSTRUMENTAL MUSIC ESSENTIAL PART OF PROGRAM

As can easily be inferred from the previous discussions, instrumental music should be an integral part of the child's musical living from nursery school or kindergarten to the end of elementary school. In fact, the foundation for all the child's instrumental work is laid in the elementary school. This foundation, however, should consist of vastly more than mere study of the technicalities and mechanical aspects of playing an instrument or several instruments. It should be a satisfactory experience in creating tones that produce musical effects and express a meaning, and it makes no difference whether they are melodic, harmonic, or rhythmic in character. The elementary school is an exploratory period for the child to further his enjoyment of music and acquire a deeper interest in it. His broad experience with instruments in the elementary grades, evolving from all his musical experiences, gives him a wide understanding of the various instruments and their possibilities, which proves very helpful in his later years and is educationally valuable for him on its own account.

It is the aim of elementary-school music education so to design the program that it can reach every child, regardless of how little or how much ability he may possess. Every child, it is believed, has enough potential ability along musical lines to be able to find something in music which he can do with enjoyment for himself and to his educational advantage. A music program that is chiefly vocal cannot furnish all the educative music opportunities to which every child is entitled. Some other form of musical activity and self-expression other than song singing must be provided. It has been seen how music through rhythmic response meets the needs and desires of some children who find little pleasure in singing. In like manner, the playing of an instrument fits the musical needs of other children. All children do not have the same potential competency in singing and do not get the same enjoyment from the program of vocal music. They must, therefore, have opportunity to express themselves and find pleasure through some other phase of musical expression. Instrumental music is one means of individual expression which is for some children a thing of joyous freedom and beauty, just as singing, dancing, listening, dramatizing, and similar activities are for other children. Upon this idea as a founda-

tion, the program of instrumental music education in the elementary school is built.

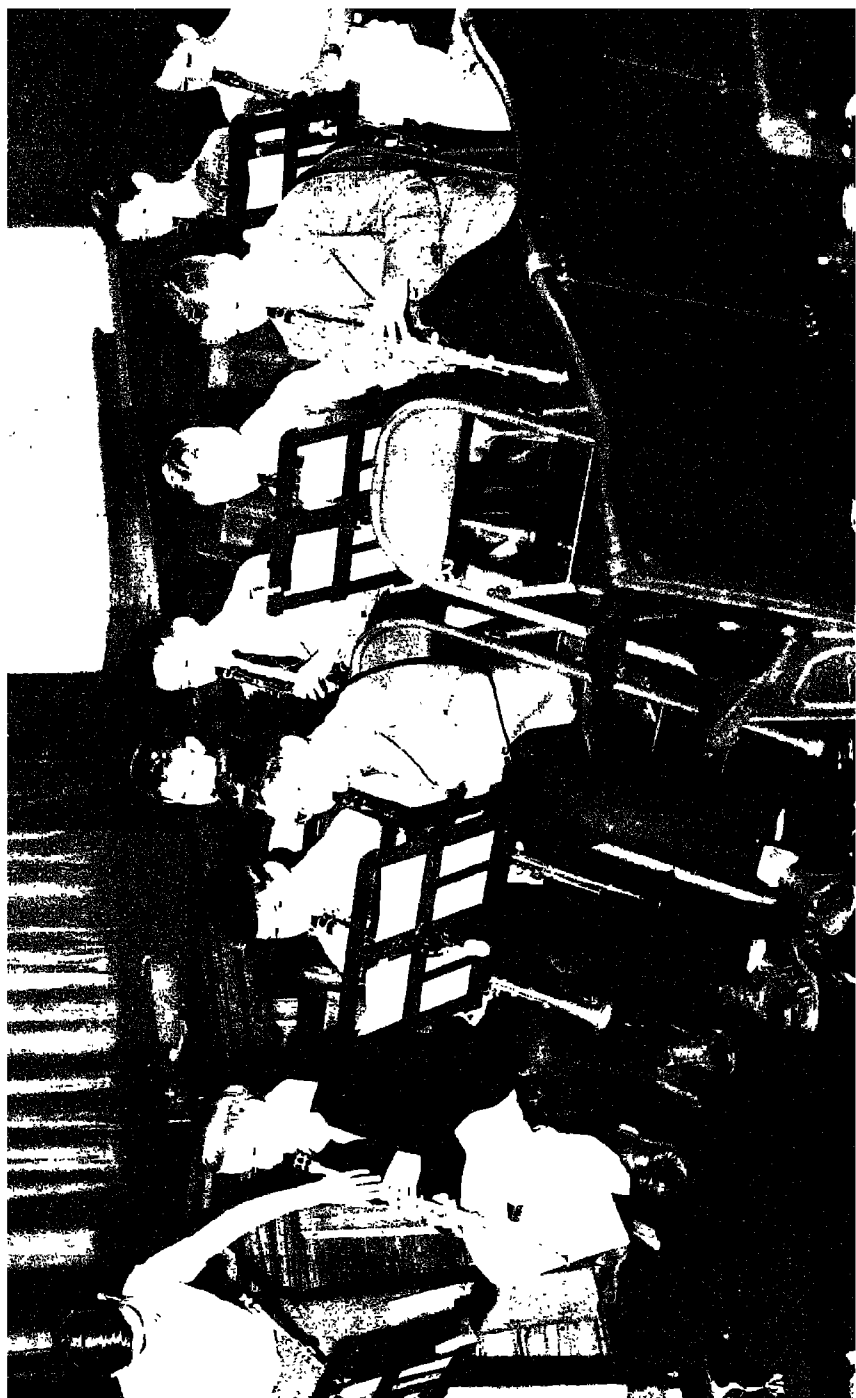
#### DIRECT-METHOD APPROACH TO INSTRUMENTAL MUSIC

The direct-learning approach in acquiring the ability to play musical instruments is most in accord with sound principles of learning. This type of learning is equally as applicable to class groups in instrumental music as it is to individual instruction. The so-called direct method refers to a practice which has been used in connection with the learning of foreign languages and has been especially applied to such languages as French, German, Spanish, and Italian. By this approach, beginners who have no ability to use the language are started immediately in speaking and reading. Learning is accomplished by direct experience in using the language, without any previous instruction in grammar or syntax or other technicalities of language structure. In a class in French taught by this method, pupils begin to speak the language under the guidance of the teacher on the very first day, and they learn largely by ear-imitation as they listen to the teacher use simple sentences about familiar things, catch the meaning of the sentence wholes, and use them to express their own ideas. This is a sound mode of approach in linguistic learning. Instead of a long preliminary drill on grammar and syntax as a preparation for speaking, idioms of the language are learned by encountering them as they occur either in getting meaning from printed or spoken sentences or in expressing it in oral speech in the language.

This is precisely the manner in which the young child gains the ability to play and to express himself through instrumental music. The child should immediately begin to play music that is musical, not a series of technical exercises. Folk songs which are already in his repertory are very useful and satisfying for the beginning instrumentalist. They can be simple enough in composition for the child not to be confronted with too many technical problems at one time. The first techniques of handling the instrument and producing good tone come through the stimulation and desire to play these little tunes. The pupil is not pushed through uninteresting exercises and technicalities from which he gets little feeling of accomplishment or aesthetic satisfaction. In other words, from the very outset the child begins to use the instrument as a means of expressing musical thought rather than as a purely mechanical thing for producing tones. Technical problems of mechanical manipulation, rhythm, tone, and harmony come from the music itself and from the desire to express more completely and more beautifully the music which is being played. All this is direct learning







through use. It is the intrinsic, or functional, approach and has wide application in all learning.

#### SCOPE OF INSTRUMENTAL MUSIC

In a well-developed program in music education in the elementary school, there are rhythm orchestras in the kindergarten and lower-primary grades. These are really percussion bands. They are closely connected with the rhythmic activities which have been described in another chapter. In the middle grades (third and fourth approximately), provision should be made for the free exploration of all the instruments of band and orchestra. In the upper-elementary grades, there may be bands, orchestras, and ensemble groups. At this point, the class instruction which has been mentioned will become a part of the program of instrumental work in music education. Small groups may be taught separately to the extent believed necessary for best results. The principle of individual differences should be recognized, and the child should be allowed to proceed to the type of work for which he has demonstrated readiness.

In a fully developed program of elementary-school instrumental music, there will be group instruction in many of the instruments. Small ensembles are organized, and actual playing is done from the beginning, for that is the means by which learning is achieved. At the outset, even elementary-school children can play in pupil-initiated school and community enterprises which will furnish both the desire to play well and the need for practice. The concept of children as active participants in a democratic society includes joining with adults in carrying on that society in ways which are within their abilities and understanding. Music will naturally be a part of the community life; and, as children gain new abilities which permit new forms of participation, they can and will enter into community life in more responsible ways. New opportunities for display of initiative and judgment will continually make their appearance. Instrumental music can hardly fail to be one of the forms in which such participation will be displayed. Small neighborhood ensembles which may play in the homes of a small area are one means by which the child, with his growing musical abilities, may make his contribution to community life. Many other ways can be found in which youth may join in carrying on co-operatively the affairs of the community in which music may have a part. These co-operative community activities are highly educative for both adults and children. Music is thus seen as a social institution.

When instrumental classes were first organized, it was discovered that children enjoyed the experience of playing in groups and wanted

to play under those circumstances. Children who disliked "practicing" on an instrument alone under the direction of an instrumental teacher, who was often only a drillmaster, found pleasure in participating with others in playing upon musical instruments.<sup>6</sup> Children undoubtedly get more enjoyment from such playing when it is a part of some school enterprise in which they have had a share in the planning, which they look upon as belonging to them, and for which they feel a responsibility as to its successful outcome. It is under such conditions that best learning conditions are found. In such musical experiences, the children should be allowed and encouraged to work out their own ideas so far as possible and their own interpretations, as well as to express through music their own feelings. This is wholly in accord with the idea of instrumental music as another mode of expression for the child. If, however, playing an instrument becomes merely practicing for perfection of technique with no purpose or goal in sight which the pupil is striving to attain, its value for the pupil as an educative influence in his life will be largely destroyed.

#### CHILD'S SOCIAL ENVIRONMENT IMPELLING FORCE

Just as in other forms of language learning, so, in music, the necessities of the child's social environment must be the underlying and impelling force in learning. This principle applies with particular force to expression through instrumental music. It is easy to imagine what would happen in the case of a young child who had arrived at the age when he needed to learn to talk, if he were told to practice talking every day to the extent of a minimum essential of four hours or a minimum of ten thousand words, with a teacher standing over him for five hours a day and requiring him to talk. The required amount of talking would be insisted upon by most teachers, whether or not the child had anything to say which seemed to him important to express. To a child, there is a vast difference between having something to say and in having to say something. The teacher who has read the earlier chapter on the significance of activity and especially speech activity in child life will understand the meaning of this statement.

By the very nature of things, the impelling force of the child's social environment in learning instrumental music cannot be so strong as it is in learning to talk. Our old principle, however, applies. The little child constantly hears language and rapidly gets the idea of what people are saying. The need and the desire to express himself are thus very strong within him; he needs to get the things he wants, and he has to make known his wishes. Thus, the powerful inner impulse to under-

<sup>6</sup> Gehrken, Karl W. *Op. cit.*, pp. 179-180.

stand what is said and to say what he wants to say is a driving force which greatly facilitates learning. The teacher must understand this impulse to expression as an underlying principle of learning, even in instrumental music, and make full use of the idea. It can now be seen why musical concerts for children are so strongly advocated. It is a most desirable thing to surround children with a great deal of playing and singing, for such an environment operates as a stimulus or confronting situation which engenders the desire for expression through song and instrument. This is precisely analogous to the situation in which the child is surrounded with conversation of other people in his own learning to talk. It is, therefore, a basic principle of learning in instrumental music that children need to have a schoolroom and an out-of-school life in which much instrumental playing is done in their presence. Hardly anything else operates so powerfully in creating within the child a desire to express himself through a musical instrument.

In all the instrumental work, even in the percussion bands of the lowest primary grade, much audience playing should be encouraged. It furnishes a natural form of expression. In a modern elementary school, plenty of pupil-planned enterprises furnish the opportunity for an abundance of actual playing, and thereby the life-form of music is exemplified. The purpose of musical expression through instruments is recognized. Practice for these performances, done by pupils on their own initiative but under teacher aid and guidance, provides the necessary repetition for effective assimilation.

When schools become schools of living, as many people now advocate, enough situations will arise in the life of the school in which expression in instrumental music will be natural and inevitable outcomes of the pupil's life. Just as the little child learns easily and quickly, as well as efficiently, the idioms of the language that he hears all around him in his daily life, just so under the same principle will pupils in school learn largely by experience to make the sounds on musical instruments which express what they want to say in that manner. At least, this is the principle which must govern the learning. In no other way except by following linguistic learning principles can instrumental music be taught with the greatest effectiveness. This idea applies both to the motivating influence in learning and to the manner of securing the amount of practice necessary for effective assimilation and efficient learning. These statements represent the application of well-known principles of education to one special aspect of music education. Only by accepting sound principles to act upon can music be taught with the effectiveness that is demanded by its importance as a social institution.

## TYPES OF LEARNING APPLICABLE TO INSTRUMENTAL MUSIC

Interpretation of musical meaning is the central thing in instrumental music. As has been said, the words in which thought is embodied must be wholly marginal in attention as the child reads meaning from the printed page. This idea is repeated here in order to emphasize its relationship to instrumental music. It has also been explained how the really expert telegrapher, for example, in receiving messages is unconscious of the clicks of the instrument and hears only meaning. He writes out on the typewriter at a rapid rate the meaning which he hears and is unconscious of the movements involved in the operation of the typewriter. He hears ideas, and he simultaneously records them in conventional discourse. His ability comes as the result of manipulative and repetitive learning. The interpretation of the ideas coming out of the telegraph instrument are central in attention and are the only thing that is focal in consciousness.

In the same manner, in instrumental music, manipulative learning is the basis for acquiring the ability to use the hands in handling the musical instrument for the purpose of expressing meaning. Repetitive learning operates in reducing mechanical operations to an habitual-response pattern in order that the expression of meaning may be the thing predominant in the pupil's attention. In fact, the classroom teacher's real insight will be displayed to the extent that she is able to adjust her teaching to these foundational principles. This is just what makes the difference between the teacher a) as a mere purveyor of information or a drillmaster on mechanics and technicalities connected with education but not a part of it and b) a member of a profession. A teacher who is professionally prepared on an adequate foundation thinks in terms of basic principles instead of following routine prescriptions from a manual of directions for teaching. It needs to be said, over and over again, that her pupils will really learn only as she teaches in terms of the principles of learning which apply in the different situations confronting her. The kind and the effectiveness of the learning that emerges from her teaching will depend upon the approach in teaching which she uses under different conditions. Learning is not so simple as is implied by those who see it as conforming to a single formula which applies to any and all situations. On the other hand, it is not so complicated as to be beyond the comprehension or intelligent application of the classroom teachers as found today in American schools.

In connection with instrumental music, the teacher must have a competent understanding of all three of the types of learning mentioned in this chapter. Otherwise, it may be as well to secure as teacher some fairly intelligent layman who has ability to keep groups of chil-

dren in order. Desirable educational results are as likely to come forth in that case as under a teacher who does not understand the principles of his profession.

#### INTERPRETING MUSICAL MEANING THE CENTRAL PURPOSE

In instrumental music, the pupil does not play merely to make a noise. On the contrary, he seeks to express musical meaning. Farnsworth uses a very apt illustration in this connection.<sup>7</sup> He draws a comparison between a schoolboy and a true orator in interpreting Lincoln's Gettysburg address. The one may do it in such a way that only empty words are heard. The other by his interpretation may express the depth of meaning which this great masterpiece may convey to the hearer. The one, says Farnsworth, illuminates great thought; the other, by his mechanical presentation, obscures the meaning. The one interprets great meaning to his hearers in such a way that they see even greater meaning in this immortal piece of English expression. No amount of training of the schoolboy, he says, in the mechanical aspects of gesture, facial expression, intonation of voice, and all such accompaniments of speech could enable him to express deep meaning which he himself did not feel and comprehend. What he says would still be mere words — sounds without meaning.

Likewise, when a pupil feels the meaning of the music he is playing on an instrument and is able to lose himself in its interpretation to his listeners, he becomes like the true orator who can express the meaning which he so deeply feels because he comprehends the significance of his words. In order to attain this result, the pupil must be unconscious of the manipulative movements involved in using a musical instrument; he must be able to lose himself in interpreting the thought and be unconscious of its manner of expression in the same way as he is oblivious to word forms when he is talking enthusiastically about something which holds great interest for him and greatly concerns him at the moment. On such an occasion, he does not know that there are such things as syllables and phonograms. They are unconscious elements in the larger wholes with which he is dealing: namely, whole sentences which express the meanings which he is seeking to convey. Only the ideas which he is expressing are focal in his mind, and he expresses them well for that reason. It is only when the pupil plays an instrument in this same manner that teaching has served its real educational purpose. The pupil must play to express musical meaning, and all the mechanical features of playing must be subordinate to the inter-

<sup>7</sup> Farnsworth, Charles H. *Education through Music*, pp. 20-26. New York: American Book Company. 1909.

pretation of such meaning. He can do so only when emphasis in instrumental teaching is placed on function rather than technique, and beauty of expression takes precedence over mechanical skill.

#### TEACHING PRACTICES IN INSTRUMENTAL MUSIC

Instrumental music should be closely connected with singing, rhythm, and, in fact, all the music activities. It should be an integral part of the music program and not considered by teacher or child as a special activity available only for the talented child. Many of the child's experiences in singing, listening, and rhythmical response are foundational for good instrumental participation.

It is the simple percussion instruments of the kindergarten and primary grades that first introduce the child to instrumental music as a new type of self-expression. He begins to use instruments in many ways. He may use the instruments as a rhythmic accompaniment to the songs which he sings, as, for instance, the beat of the drum or tom-tom to the rhythm of a marching song. He may desire to accompany a selection from the piano or phonograph, or he may want to play a rhythmic accompaniment to some bodily interpretation.

As his experience in song singing broadens and he discovers a feeling for the swing of the songs he sings and the music he hears, he may transfer this feeling to his instrumental experiences; for example, he may have the drum play on the accent and the rhythm sticks come in on the other measure beats. The use of rhythm instruments in ensemble groups, commonly called rhythm bands, should be for the purpose of extending the child's rhythmic sense and for his emotional satisfaction as a contributing member of a group. When rhythm bands are used for exploitation of the children under the dictation and imitation of the teacher, they immediately defeat the purpose.

By the exploration of the various instruments in interpreting the song, dance, or recorded music, early in his music education, the child discovers that a certain instrument may express the mood of the music better than another, or that interest and color are added to the interpretation of a musical selection by varied instrumentation. This often leads the child to the desire to interpret (orchestrate) his songs and musical selections in a phrasewise manner. He may perhaps decide to bring in the drums on one phrase, the triangle on another, and the rhythm sticks on still another, and so on through the selection. Here, again, the child unconsciously is building up a sense of pattern and unity in music by his observation of like and unlike phrases as he orchestrates his music.

The use of orchestration in some play or program may create the

need for permanent record. Writing the orchestration should be done by the children with the help and guidance of the teacher, for here is an excellent opportunity for the child to use functionally all his knowledge of certain musical elements, such as phrasing, accent and measure, and rhythmic patterns, which have been a part of past musical experiences. Elaborate orchestration records have no value for the child. The time and technicalities involved in such records kill the interest of the child and defeat the purpose. For recording orchestrations, the children have many excellent ideas that are simple and yet serve the purpose. Two illustrations are given as types developed from the suggestions of the children.

### Go, Tell Aunty Nancy

(1) This is a first grade's orchestration of a song, which they were to use in an assembly program; in it, they used crude pictures to represent the instruments:

	$\frac{4}{4}$	Go, tell Aunty Nancy, Go, tell Aunty Nancy,											
Drum	⊗	⊗				⊗		⊗					⊗
Sticks	×	×	×		×	×	×	×					
Bell	△								△	△		△	△
Clogs	?												

		Go, tell Aunty Nancy, the old gray goose is dead.											
⊗	⊗					⊗		⊗					⊗
×								×	×	×	×	×	×
△								△	△	△	△	△	△
?	?	?	?	?	?	?	?	?	?	?	?	?	?

(2) The picture on the next page shows the same song orchestrated by a more mature group in the second grade; in it, the phrase rhythm as stepped by a child is used, and the solo section is shown as played by the melody instruments, such as xylophone or Pan-pipes.

It is easy to see how much more meaning this kind of orchestra score carries than one created and recorded by the teacher or one obtained from a publisher. There is a joyous satisfaction for the child as he listens and follows the playing of the other instruments, determines his entrance, and experiences the rhythmic playing of the instruments and the final effect of the whole. Satisfaction and joy come to the child because he has had a part in creating the finished product, however small his part may have been, and because he has felt the



$\frac{4}{4}$	<u>Go, tell Aunty</u>	<u>Nancy.</u>	<u>Go, tell Aunty</u>	<u>Nancy</u>
Drum	x	x x	x	x x
Triangle	x x x x	x x	x x x x	x x
Sticks			x x x x	x x
Clogs				

	<u>Go, tell Aunty</u>	<u>Nancy, the</u>	<u>old gray goose is</u>	<u>dead.</u>
Drum	x	x	x	x
Triangle	x x x x	x x x	x x x x	x
Sticks		x	x x x	x
Clogs	x x	x x	x x	x

	<u>Bye-lo, my</u>	<u>baby,</u>	<u>Bye-lo, my</u>	<u>baby;</u>
(Marimba)	3 1 4	3 2 1	2 7 4	3 1
	<u>Bye-lo, my</u>	<u>baby,</u>	<u>Bye-lo, baby,</u>	<u>bye.</u>
	3 1 4	3 2 1	2 2 3 2	1

importance of his place in the social group. These are educative effects for the child.

The simple tone-producing instruments, such as Pan-pipes, xylophones, chimes, and marimbas, challenge the child to recreate the songs he sings.<sup>8</sup> Some children enjoy using the piano, too, in this manner. At first, they play the piano by ear-imitation, and that furnishes excellent training in tonal relationships. The child should not be discouraged in playing by ear, for he is building up aurally a foundation for getting meaning from the musical score and making much easier for himself the reading of music. He will not only hear the "skips" and scalewise progressions of his melodies, but he will also associate this aural picture with the printed symbols of the score.

The creation of his own melodies on the melody instruments is, first and foremost, valuable as an expression of himself and, secondly, it furnishes repetition in experiencing the musical meanings he has acquired through his song singing. Playing his own melodies, perhaps unconsciously to the child, involves the same experiences of phrasing and of sensing accent, measure, and tonal patterns in a new setting through the means of a different medium of musical expression. His

<sup>8</sup> A caution may be inserted here: for the sake of the child's association with correct pitch, the teacher should use the very best of these instruments. The poorer grades of instruments have very faulty pitch.

desire to preserve a tune to play to his mother, the principal, or for some special occasion creates the need for recording it. Here, again, his instrumental music experience ties in closely with his singing. The knowledge he has gained through his song singing becomes a tool by which he can record his melody, for he must analyze his tune for sequence of phrases, accent and measure, and rhythmic and tonal patterns, and finally express them on paper in the form of the printed score.

These simple melody instruments, as can be seen, give the child joy and satisfaction without requiring on his part a great deal of skill in the technique of playing. They are usually played by the number system rather than by syllables because to the little child the playing of a tune on the marimba, as, for instance, 1-2-3-4-3-4-5 with each number representing the pipes of the instrument, is within his experience and is not a technicality which he must master before he can play a selection. Some teachers who favor the use of syllables fear that there may be confusion in the child's mind if he uses numbers in his early instrumental playing and then, later, in his singing is taught the syllable names in reading the score. Instead of creating confusion, the syllables tie in very easily with the child's previous use of numbers, for he sees that the syllable *sol* is the fifth degree of the scale; that *do mi* is the same as 1-3, a third; and that the chord *do mi sol* is his 1-3-5 chord, which he has used many times in playing his songs.

At this level, instrumental music is not only an exploratory experience for the individual child but is also an important experience for him as a member of a musical group. As an individual instrumentalist or as a member of the orchestra, the child has many vital experiences, some of which are the sensing of the rhythmic swing of the music and through it the need of starting and stopping at the right time, the dynamic changes in the music, the recognition of themes and their repetitions, co-operation, and responsibility to the group. His creation of rhythm patterns for further use for the percussion instruments, which is an outcome of his interpretations and appreciation of the music, leads the child to discover the need of musical notation and establishes an understanding of it. As Coleman has said in her discussion of the use of the simple but crude instruments, the child through his wide experiential use of these instruments is constantly seeking to attain a desired goal which is within his own range of ability. It is an ideal which he himself sets up through his active and intelligent appreciation of the making of music with instruments and the progress he has made in instrumental music.<sup>9</sup>

<sup>9</sup> Coleman, Satis N. *Creative Music for Children*, p. 159. New York: G. P. Putnam's Sons. 1922.

By the time the child reaches the third and fourth grades, the rhythm orchestra of the previous grades must broaden out into new fields; otherwise it becomes a dead and uninteresting experience. Rhythm orchestras often develop into very excellent school bands and orchestras. The child becomes interested in producing music on what he calls the real instruments of the orchestra rather than the toy instruments. This is definitely a period in the child's musical growth in which he is no longer interested in the rhythm instruments of the primary grades but feels a need to explore the instruments that he sees around him in everyday life: the strings, brasses, and wood winds added to the percussion instruments. He should be given opportunity to explore these instruments, to find out how they produce sounds: what happens when he presses the valve of a trumpet or draws the bow across a violin string! Because of this free exploration under many suggestions and guiding remarks of the teacher, the child will develop a better understanding of the instrumental music around him and a more sincere desire to produce for himself something very beautiful with an instrument.

The drum is especially intriguing to the young child and chiefly because of its relationship to reality: namely, his association with it in his daily living in the community. The drum and the use of drumsticks (on homemade pads which are duplications of professional practice pads) provide functional experience in rhythm: a) the playing of rhythm patterns by ear-imitation, that is, feeling the rhythm as it is sensed by the ear; b) reading rhythms; and c) creating rhythms, which may involve ear-imitation and reading and writing many original rhythms.

Very satisfactory ensemble groups or little classroom orchestras may be formed from a nucleus of private pupils on violin, clarinet, trumpet, piano, and other instruments, as well as the class groups on recorders, marimbas, psalteries, and percussion instruments.

All children should be encouraged to participate in these school-room groups. Therefore, the rhythm instruments should not be completely discarded at this level. There will always be a need in music for the drum, cymbals, castanets, bells, and other rhythm instruments. The teacher should suggest and guide the orchestration of the music in such a way that each child to the extent of his ability may participate in playing the selection, even though he may play but a single phrase on his violin or certain harmonic tones on the trumpet to add color and interest to the music. She must see to it, however, that the child is challenged by his part in the production and always progresses toward a more refined means of expression.

Exposing the child to all types of instruments and giving him an opportunity to find out the possibilities of each one through exploration both by listening and by playing not only develops within him an understanding of music through instruments and a richer appreciation of music but also gives him an opportunity to find himself in the field of instrumental music.

This experimentation and his extended listening to instrumental music by recordings and actual performances of the various instruments should serve as the basis for the forming of instrumental classes in the upper-elementary grades. With some advice from the instrumental instructor, the child should be able wisely to select his instrument. As Mattern and Church have said, such instrumental classes should immediately provide performance as well as instruction, and both should go hand in hand.<sup>10</sup> It is the same here as in any other learning: unless there is activity with a goal in view, there is no learning. As already hinted in this chapter, the child's instruction on an instrument should immediately take the form of active participation in some orchestra or ensemble playing. In this way, the instrumental classes immediately become an active part of the music program. The instrumental instructor should use every child in the school orchestra or in some ensemble, and give the child a part to play which he can successfully handle and that furnishes growth and development for him. Practice periods on techniques should be purposeful to the child, for techniques and problems should be taught as they are met and needed in the process of making music. This method of procedure is in complete harmony with his song-singing experiences because certain techniques are acquired and drilled upon as they are met in the child's music, and he feels an immediate need for acquiring such mastery. He should be asked to analyze and judge his results for the desired tone and beauty of expression demanded by the music. This type of instrumental instruction keeps the child interested in his instrument, for it gives a feeling of mastery and satisfaction in his performance.

#### INTEGRAL INSTRUMENTAL MUSIC ACTIVITIES

Through their singing and listening experiences, the children should be encouraged to orchestrate their music with rich, varied, and beautiful effects. The need for such orchestration may arise from classroom activities or the production of a play, festival, or assembly program in which beauty and refinement are added to the program by instrumental music. The joy and satisfaction of singing their songs or dancing to

<sup>10</sup> Mattern, David, and Church, Norval L. "Instrumental Activities," *Thirty-fifth Yearbook of the National Society for the Study of Education, Part II: Music Education*, pp. 75-90. Bloomington, Illinois: Public School Publishing Company. 1936.

some instrumental accompaniment may stimulate such activity. The children should be encouraged to criticize their own music for the effect they produce in relation to tone, rhythm, mood, tempo, and harmonization. By listening to recorded music, they have learned to sense changes in rhythm, tone color, melodic pattern, instrumentation, and harmonic effects. They can now apply new standards to their own instrumental music by the processes of a) thinking about the effect they desire; b) trying for this effect; and c) judging and evaluating their own product.

In beginning two- or three-part singing, the children in the upper grades are encouraged to make up descants for their one-part songs by using tones based on chords such as the dominant, subdominant, and tonic chords; and thus acquire a feeling for harmony. This same experience can be carried over into their instrumental music. The violin, for example, may carry a tone based on the chordal structure of the phrase through the phrase, and then change on each succeeding phrase as the harmony demands. Often just the tones of 1, 4, and 5 make a very interesting but simple instrumental descant for a song. If allowed to experiment, children produce many very satisfying musical accompaniments. The piano or, as Perham suggests, the auto-harp offers great possibilities for children.<sup>11</sup> They should experiment with the different chords until the harmonic effects which they have as their goal are attained. As with the chording experiences which arise from their song singing, the children secure training for their ears in the discrimination of the effect of certain combinations of tones without having these combinations dictated by the teacher.

Not only should the child be encouraged to create instrumental music for his various needs but he should be allowed to become familiar with much music that is strictly instrumental and thus build up an instrumental repertory. There are many fine instrumental selections edited to be within the playing ability of beginning instrumentalists. Such music should be used frequently and appreciatively by the children in their school activities.

An analysis of the child's experiences with instruments in terms of appropriate teaching practices reveals certain aims: a) The child's instrumental work grows out of all his other musical experiences, especially those of song singing. b) The child masters technicalities through immediate use of them. c) Instrumental music is an integrated part of the school music program and the child's everyday living outside of school.

<sup>11</sup> Perham, Beatrice. *Music in the New School*, p. 75. Chicago: Neil A. Kjos Music Company. 1941.



» CHAPTER FOURTEEN «

## Creative Music as Individual Musical Originality

WITH THE PROFOUND change which has occurred in the conception of education in this country in the last two or three decades, such ideas as that of creative education have come into prominence. When schools were merely listening schools and pupils either attended to what the teacher said and repeated it, or studied assigned lessons in books and recited what could be remembered, the basic idea in education was the absorption of facts and information. Understanding and appreciation were greatly discounted. Creative activity was not considered so highly valuable as a part of the learning process as it is at the present time.

In the early half of the twentieth century, great impetus was given to the creative idea in education by three people. The first clearly showed the possibilities of creative work in music in the case of young children.<sup>1</sup> Then, shortly afterward, another worker in the field of creative education demonstrated what can be done by school pupils in creative writing.<sup>2</sup> It remained for a third student of education to explain more clearly than anyone else the psychology of the creative act.<sup>3</sup> Many examples of the creative work of pupils have been published in the last few years in an educational magazine which is committed to the philosophy of progressive education. Very recently the nature of creative work has been well defined.<sup>4</sup> Under this conception, crea-

<sup>1</sup> Coleman, Satis N. *Creative Music for Children*. New York: G. P. Putnam's Sons. 1922.

<sup>2</sup> Mearns, Hughes. *Creative Youth*. Garden City, New York: Doubleday, Doran and Company. 1925.

<sup>3</sup> Rugg, Harold. "Self-cultivation and the Creative Act: Issues and Criteria," *Culture and Education in America*, pp. 361-379. New York: Harcourt, Brace and Company. 1931.

<sup>4</sup> Caswell, Hollis L. "Developing Creative Interests and Abilities," *Education in the Elementary School*, pp. 147-162. New York: American Book Company. 1942.

tive as a term used in education has a rather wide application. Work which has the quality of originality, ingenuity, inventiveness, experimentation, uniqueness, initiative, freshness, newness, and change is to at least some degree creative.<sup>5</sup> Work is considered creative when it involves for the pupil a novel or an especially appropriate response to any given situation. Thus, a great deal of school work has in it at least some elements of creativeness.<sup>6</sup>

#### GENERAL VIEWPOINT FOR CREATIVE WORK

The concept of creative work in education is in complete harmony with all that so far has been said. Under the point of view in elementary education which has been discussed, an appropriate program in music includes vastly more than listening to the masterpieces of all the ages, knowing the names of composers, having the ability to respond correctly to musical notation, and doing many similar things involving narrow technical skills and information about music and musicians. A modern program of music in the elementary school is appropriate to the basic philosophy of today only when it is connected with the day-by-day living of pupils. This is a curriculum conception which is receiving more and more recognition so far as the arts are concerned. The curriculum is a process of living, and musical living is an important element in that enterprise. Music education, like any other education, fails of its purpose when it does not contribute to growth on the part of children. The creative development of pupils is one objective of music education. One good curriculum authority holds that a) all children have some creative potentialities; b) all types of school activity have some creative possibilities; c) the best basis for creative expression is a rich and stimulating school environment; d) imposition stifles and defeats the creative impulses in children; and e) giving first and major emphasis to skills and techniques restricts and hinders creative effort on the part of pupils.<sup>7</sup>

As a point of departure for further discussion, attention may now be called to several foundational principles that have already been mentioned. Special abilities and skill are best acquired functionally and in connection with the actual situations in which they normally appear. The whole music program is looked upon as an integrated outgrowth of the entire elementary-school curriculum. A readiness for learning music techniques exists when the pupil sees a vital purpose and use for

<sup>5</sup> Hockett, John A. "The Significance of Creative Expression," *California Journal of Elementary Education*, 9:159-165. February, 1941.

<sup>6</sup> Caswell, Hollis L. *Op. cit.*, p. 152.

<sup>7</sup> *Ibid.*, pp. 156-160.

such techniques and can apply them in his present musical living in school and outside in his community life. A fifth-grade group which listened to many songs of the western Indians in order to analyze and evaluate a song of their own, composed for an Indian dramatization, had a vital experience with the minor mode, the pentatonic scale, and various interpretations of Indian rhythms. This experience prompted the procedure by which the technical aspects of music, such as music notation, can best be learned. The procedure somewhat reverses the old order, which began by learning note reading and gave opportunity later to enjoy and appreciate good music through singing and listening and writing melodies. Today, the best approach to music is considered to be through song singing by ear-imitation and learning to read music functionally at a later stage, after the children have done a great deal of singing of good songs with enjoyment and pleasure.

If the music program is to fit into this philosophy, it must provide music for every child according to his capabilities. Each pupil must have opportunities to participate, regardless of how small or how simple a contribution he may make. It must be a music program in which every child is given the opportunity to sing, to play an instrument, to dance, to read, to compose, and to appreciate music. Within the scope of his own potentiality and on his own level of understanding, every public-school child must find an open door to all the music education he needs and desires for his own best development. Therefore, emphasis must be shifted from the attempt to make performers of all children to the aim of discovering and cultivating each child's special interests and talents. All the children must be offered those activities in which they can find satisfaction and with which creative interests and abilities as well as appreciations are best developed.

All children need encouragement but not domination and imposition. Much educational value comes from voluntary participation in co-operative and creative efforts. Satisfaction increases when there is a challenge in the form of a significant situation which intrigues the child's interest and offers him opportunity to go further and penetrate deeper in a stimulating environment. Freedom and imagination are essential conditions for the best creative work. Guidance for each child is an especially important consideration. Under such a condition, each child can work at his own pace as he engages in these experiences which lead to an interest in music and which make it an abiding and significant part of his day-by-day living throughout his entire life. Both the classroom teacher and the music-education supervisor must believe that it is the quality of the musical experiences — the degree of the absorption in rich musical living — which is the important thing in



music education. Quality must at all times take precedence over the quantity of ground covered in a course of study. These are all foundational principles that have been discussed. They will now be seen in their relation to creative work in music.

#### ESSENTIAL CONDITIONS FOR CREATIVE WORK

One of the first essentials for a successful music-education program is an appropriate and suitable physical environment — a good room and equipment. It is desirable in every elementary school of any considerable size that a properly equipped music room be provided. If a room is not available, a music corner within a classroom, although not so good or practicable, may be made to serve the purpose. The music room needs to be abundantly supplied with music materials suited to the purpose. The following may be listed as desirable equipment for an elementary school designed to furnish the challenging environment: a) piano, phonograph, radio or combination radio-phonograph; b) percussion instruments, including drums and tom-toms, tambourines, castanets and clappers, cymbals, wood blocks, triangles, gongs, rhythm sticks, rattles, and bells; c) melody instruments, including Pan-pipes, chimes, marimba, xylophones, psalteries, and auto-harp; d) some instruments of the string, brass, and wood-wind sections; e) other equipment, which may include phonograph records and record albums or racks, miscellaneous music books, reference books for both teacher and pupils, a collection of appropriate pictures, blackboard staff liners, blank music manuscript paper, and adaptable properties for creative dramatic rhythms. No teacher should feel, however, that everything in this list is necessary before any creative work can be attempted.

Another essential for creativity in music education, in order that it may perform its true educational function, is an appropriate degree of freedom on the part of pupils. There must be time to plan and to work with the available materials. Much free time on the part of the pupils may be spent in creative effort. Individuals and groups should be free to do such types of work as fit their particular interests or meet their needs. There should be a desirable flexibility in the curriculum of the school to permit this freedom. In fact, if the curriculum is conceived as a process of living rather than as a course of study with a fixed amount of subject matter to be mastered, there is likely to be the desired flexibility in the entire educational program. Under such a conception, considerable time in addition to the regular classwork in music will be given to those individuals and groups who have worthy interests and special problems in music. When children as individuals or in a group





are doing creative work, it is undesirable for them to be under pressure to complete some particular phase in a certain length of time. A scheduled class in arithmetic meeting at a particular hour must not be allowed to break in upon an important piece of creative work which cannot be dropped abruptly at a crucial moment without notable loss of interest and enthusiasm. Pupils must have freedom to complete an important creative undertaking or to carry it to a point at which it can be resumed later without ruining the enterprise for the pupil. If pupils have such a sense of satisfaction in achievement, they will return to other types of work with a keener desire to make up anything which has been temporarily postponed.

A third and final essential in doing good creative work is a friendly teacher-pupil relationship. This must result in a feeling of worthwhileness of his work on the part of each pupil. There must be an encouraging attitude toward each pupil's efforts, for often discouragement and consequent loss of enthusiasm come very easily to those who are making beginnings in creative effort. Budding genius may be stifled. Present-day schools, by their emphasis on performance of stereotyped tasks and mechanical routine, their rigidity in casting all pupils in the same mold, their inflexible curriculum with its insistence on ground-to-be-covered to the same degree by all pupils, often reduce genius to mediocrity. All schools, of course, are not like this, but the general tendency is in that direction. Happily, a more flexible curriculum is in sight in many schools. In the new curriculum and under a more enlightened administration of schools, an encouraging teacher-pupil relationship, accompanying greater flexibility in the curriculum, gives more good teacher-guidance in doing creative work. When pupils gain the realization that the teacher is a friendly helper to whom they may go for consultation rather than a taskmaster, a great stride forward has been taken both in general school relationships and in creative work in particular.

These three essentials are believed to be necessary in supplying an effective musical environment, which is an imperative as a first condition in making productive creativity in music education.

#### VARIETY AND FLEXIBILITY IN THE MUSIC PROGRAM

As has been pointed out, an ideal music-education program is one which brings music in some form to every child. It is a program which offers to each and every pupil the opportunity to participate in music activities in some manner. Some children are proficient in song singing, others in rhythmic bodily expression, and still others in playing instruments. It is this fact which makes it necessary to recognize each

child within the group and also each group of children. It must be understood that each child cannot maintain the same standard as every other child, and the same idea applies to different groups of children. Imposition of either a mode of expression or a standard of judgment stifles and defeats creative effort. Those who do not understand the psychology of creative work may rebel at such a statement, but nevertheless its truth has been demonstrated and adequately defended in psychological literature.

The only appropriate and proper measure of achievement in creative work is the growth and development of the individual. It is necessary, then, for every child to be given an opportunity to participate in some form of music activity. The school which is administered under a modern and acceptable curriculum philosophy must furnish to every child, however little or great talent he may possess, the opportunity to *sing songs, play some instrument, engage in bodily rhythmic activity, write tone poems, compose music, and do many similar things according to his ability and interest.* Some children have manipulative ability, and they may make simple musical instruments to be used for some definite purpose. Some have talent for acting, and they may engage in dramatization in which music is involved. Some are interested in particular problems other than participating in music itself, such as research in the development of musical instruments, the history of a particular dance, and other problems. There should be choirs and orchestras for those who have ability and interest in music and who desire that type of participation. Some pupils get their greatest satisfaction in listening to music, and they should have music in the form of listening to the radio, to recorded music, and to musical groups and soloists within the school and the community. Musical programs, not only in the school but also in the community, will be a source of enjoyment and satisfaction to many pupils. All these activities are involved in providing some type of music participation for every child. The flexibility of the elementary-school curriculum is well illustrated in what has been said here about participation of all children in such an activity as the musical phase of the curriculum.

The teacher whose mind lacks flexibility may ask, When will the pupil find time to participate in all these music activities? Her task is somewhat hopeless so long as she conceives the curriculum as a fixed and rigid body of subject matter which every child must acquire as mere content in memory. When such a teacher conceives the elementary-school curriculum as a process of living and realizes that it is the quality of such living which is much the most important thing, she will not find it difficult to make plans which contemplate freedom to partici-

pate in activities in music education. There are hours in the day when the most valuable thing for the child is to follow some interest in music. It may be that some other work has been completed ahead of time and that an hour is available for his musical interest. Or interest in some musical enterprise may bring the pupil to the school building a half hour before school begins. He may wish to remain after school for completion of some project in which he has a deep interest. The teacher must be an opportunist in this respect, and she is likely to be such when she has grasped the idea that education is a qualitative thing and that pupils' interests, under wise guidance, are dominating motives to living and learning. Such a teacher will be happy to make appointments with pupils in order to help with some problem when she realizes how she is contributing to richer living and to individual growth on the part of her pupils. Some curriculums provide for special periods in music in the form of choirs, orchestras, small instrumental groups, operettas, and similar activities.

Freedom which is license and is without guidance by the teacher is not contemplated in anything which has been said in this discussion. Pupils might, if left to their own direction, participate in one school activity to an extent detrimental to their best and rounded growth and development. Even the most flexible curriculum contemplates a teacher-guide who will have in mind those values which are desired to be attained in the lives of pupils and in terms of which she will guide their growth and development. Such values consist of those generalizations, appreciations, abilities and skill, and knowledge which in the best judgment of all concerned constitute appropriate objectives of pupil growth and development. They may be attained in both individual and group work on the part of pupils in school. Some of the best values in education come from wisely guided group activity on the part of children in school. There, the educative process often is seen functioning in its best fashion. Joint consideration of problems is often very desirable in furthering educational ends. Thus, the need of group work in composing songs, making up dances and rhythms, constructing instruments, or doing research work for some definite unit, as in the social-studies field, may result in a special period assigned to some particular group. Again, the teacher will be an educational opportunist in finding ways in which an educative process may best function in the lives of her pupils.

#### POSSIBILITIES FOR CREATIVE WORK IN MUSIC

Various phases of creative learning take place in the music program. Music experiences are stimulated by group experiences, discussions, participation, and evaluation. These experiences should develop and

mature within each individual and, for the most part, they do not require a "lesson" stimulated or directed by the teacher. A child, interested in how the drum became an important factor in the life of primitive man, may experiment with various rhythmic patterns on the drum and in so doing may stimulate other pupils to want to do some similar thing or something else which has equal significance. In this case, experimentation might take the form of a) experimenting with possible rhythmic patterns on the drum for tribal messages; b) creating dances to the rhythm of the drum; c) using the drum as a rhythmic accompaniment to original tribal songs; and d) doing research on the development and use of the drum from early days to our present life. All these activities may culminate as a class unit on some phase of primitive man or the early beginnings of music. These experiences may become phases of work in connection with a social-studies unit or they may be a part of an appropriate unit in the study of music.

It is not possible, nor would it be desirable, to formulate a fixed set of directions for carrying on types of activities in creative music. Some suggestions, however, may encourage the imaginative classroom teacher to try new ways of working with children in music. In this connection, the creative use of song materials may be considered. One way of increasing the joy of song singing within the classroom is the functional use of whatever resources are at hand. Sometimes the best work is done with improvised materials in this manner. There is hardly a subject in the curriculum which cannot be made more interesting and often more significant by music in the form of song. In gaining an understanding of his present culture and life, a child delves into the past to understand more completely the "why" of the present. He learns much about primitive man, such as our own Indian, and his psychology and culture by singing Indian songs, for in song singing the child interprets meanings which express the emotions and life of the people. When the child sings the song, he recreates the work of the composer so that others may understand it as he has discovered it. History creeps in when the child sings such songs as those of the minstrel, or troubadour, or play-party type. These are just a few examples of many which come out of the child's daily living with people, things, and ideas. There is a valuable opportunity here for both the teacher and the child in creative work in song singing and rhythmic and musical research.

Many songs take on new life when the dramatic element in the song or the rhythm is interpreted and expressed by individuals or small groups. Literature is enhanced by song. Singing a favorite poem adds to its appreciation. This activity is best begun as group creativity, and it can be picked up later by individual pupils. It may, however, begin

with the young child in kindergarten as a response to the movement or the sound of a poem. It may be nothing more than a mere chant of just one line of some poem or even a few words by one child. When it is picked up by the group, it often resolves into a melodic line, and with repetition and contrast it assumes a definite melodic pattern. By suggestive encouragement, the entire poem may become a song. The experience may be broadened by a bodily rhythmic interpretation of the song. Development from the kindergarten up through the grades is a matter of growth in musical imagination, ideas, abilities and skill.

The older children in the upper grades of the elementary school will desire notation in order to preserve the song for some definite use. According to one good philosophy of education and its application in the teaching of music, formal teaching of music reading is postponed to, perhaps, the third grade; and some music educators would not place especial stress upon it until the fourth grade. There is, however, developing within the child an understanding of the musical score through many of his expressions of musical ideas.

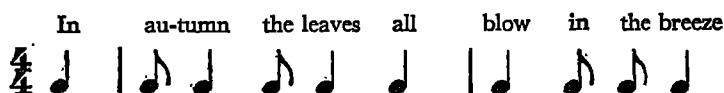
It is appropriate here to explain how notation was handled by a fourth-grade child who had written a poem entitled "Autumn" and wished to set it to music. First, the poem was read in order a) to feel the phrase lines; b) to determine the rhythm: that is, the accent and measure; and c) to feel the stronger words. The child then created a tune for the poem and resang it phrase by phrase until she was satisfied with the entire song. The teacher noted on paper the finished tune in order that it might be sung back or played for the child. Then arose the question, How could the child remember the song and be able to sing it at home? The answer, of course, was to notate it. The child wrote her poem on the blackboard and recorded the musical techniques she had thus far encountered (phrases, accent and measure). Her record was as follows:

<sup>4</sup>  
<sup>4</sup> In | autumn the leaves all | blow in the breeze And they | all fall  
off the | trees  
The | leaves are red orange | yellow and brown There are | lots more  
leaves falling | down  
So I | jump for joy and de | light For | autumn is a pretty | sight. ||

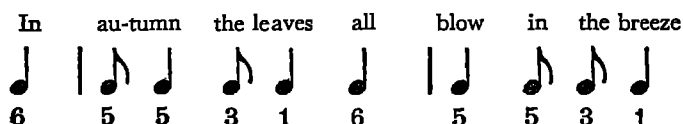
The next thing was to add the music which she had created. She was confronted by the problem of what kind of notes to use and whether or not they should be all the same. It was suggested by the teacher that she first get the correct rhythm pattern of each phrase. The child then walked the rhythm phrase by phrase, and she thus discovered that some of the tones walked, some seemed longer, and some



seemed to run. She already knew the note values which represent these various lengths of tone. She placed these under the words in the following manner:



All that had thus far been done did not tell her how the tune went. The problem, therefore, of how to write down the melody arose. The teacher gave her the home note and from it she sensed that she needed to use a higher beginning tone. She then sang up the scale stepwise until she arrived at the correct note of the melody. Continuing in this manner, she notated each phrase by using numbers and added them under her rhythmic notation. This is the way the first line then appeared:



The next step was to decide which key best fitted the mood and color of the song. The child sang it in various keys until she found the one which she thought best expressed the song. Then a staff was placed above the phrase, and the song was ready for its final notation. The notation of the song was transferred to the staff by the child and seen in its totality.

This pupil was confronted with the new problem of syncopation as it occurred in the first phrase of the song. Instead of suggesting a change in the rhythmic pattern of that phrase, the teacher and the pupil together worked out the new problem to the satisfaction of the child. This made the child's first encounter with syncopation a very significant experience in her musical growth. It conformed to what has already been stated concerning the necessary character of good learning in the case of school children.

The example that has just been given should not be taken as a pattern to follow in the creating of all songs. It has been chosen out of many which could have been cited to illustrate one type of creative experience which a child may have; it was an experience which was functional for that particular child. This is the song as notated:



Throughout their daily experiences with life, it should be remembered, very many songs will be created by children, sung, shared with others, and then forgotten. Children should not be required to record all their songs. The recording of a song should be the result of a need or purpose of the child and not forced on him by the teacher. Again it should be remembered that it is not the song which is of great value to him but the freedom and joy of expressing himself in song. His expression constitutes the significant experience. The child should develop a sense of power and satisfaction as he continues to use the medium of song as another means of self-expression.

Songs learned as a class activity may enter the creative field. They may be used as part of a musical program — sung by a soloist, an *a cappella* group, or a large chorus. They may be interpreted by bodily rhythmic expression. A harmonization may be added to enhance the

beauty of the songs. Accompaniment by rhythmic instruments may be a means of interpreting the songs. Descants to a song by the more musically talented group may enrich the singing experience of all the pupils.

Creative rhythmic interpretation is looked upon as an important phase of creative work in music. Songs for dramatization are an appropriate means for beginning this type of creative work. The children react as the music or words suggest. It is natural for children to respond in some way to music strong in rhythm. At first, their response is one of the best ways for developing certain fundamental elements in music, such as changes in tempo, duration, the feeling for rhythmic patterns, accent, intensity discrimination, and phrasing.

Paralleling the rich experience in song and rhythmic interpretation, there is another of great value: namely, the playing of instruments. The simplest form is playing on the percussion or rhythmic instruments. When the percussion instruments used as rhythm bands in the primary grades are played under the full direction of the teacher, and when each child plays the same instrument and plays the same phrase in the same way in a certain selection, the experience is the teacher's and not the children's. When each instrument, however, can be explored by the child and its possibilities discovered and used in the interpretation of a selection, then only, through this creative process, do the instruments have a meaning for him. These facts apply not only to the percussion instruments but to the band and orchestra instruments as well, and they involve what has been called purposeful group listening, creative thinking, experimentation, discussion, evaluation, and discriminative taste.<sup>8</sup> For the child who finds singing difficult, this musical activity may be one in which he may participate with enjoyment and profit. He may attain a measure of growth and development with such participation.

Instrumental ensembles may be the outgrowth of a need for some instrumental music required for the production of plays, pageants, festivals, and similar types of music or for national or interpretative dances. Orchestration for these activities presents many problems that should be met and solved by the children rather than by the teacher, such as: a) which instruments should carry the rhythm; b) which should come in only occasionally; c) when the climax should occur; d) whether or not there is a need for an instrumental solo; e) whether or not the orchestration should remain the same if the theme is repeated; and f) whether or not the orchestration interprets the mood of the song. The teacher,

<sup>8</sup> Fox, Lillian M. "The Function of Creative Music in Child Life," *Yearbook of the Music Educators National Conference*, 30:187. Chicago: Music Educators National Conference. 1939-1940.

here, acts as a guide who offers suggestions but who never dictates. It should be an experimental activity for both pupil and teacher. Orchestration intended for use in some later activity requires notation. The children of the upper grades can make this for themselves, and they meet a meaningful problem in finding out how real orchestration looks. In the first and second grades, and possibly in the third, it may be necessary for the teacher to write the notation on the board with the help of the children.

Melodic instruments of the marimba and stringed type, which are simple enough for the children to play easily, provide many creative music activities which give musical satisfaction and contribute to the child's musical development. They are instruments such as the xylophone, marimba, chimes, psaltery, and auto-harp. The piano should also be included. The use of these instruments also builds a readiness for the development of the abilities and skills and techniques needed in the upper grades in mastering the musical score. To eliminate difficult notational problems and to give immediate experience with music with its accompanying satisfaction and enjoyment, numbers or letters are used for the various bars or strings. For the little child, numbers are easier because they are already a part of his daily living. The folk song entitled "Frère Jacques" may be taken as an example with which to illustrate what is meant. It may be a favorite in some child's song repertory, and now he may wish to play it. All he needs to know is where "one" (the home note) is located. Then, through experimentation, he finds the song going like this:

#### Frère Jacques

Frè - re Jac - ques, Frè - re Jac - ques,

1 2 3 1 1 2 3 1

Dor - mez - vous, dor - mez - vous, etc.

3 4 5 3 4 5

After the child finds that he can play this song on one instrument, he may wish to try it on another. When he finds "one," he discovers the relationship of the numbers to be the same — a significant step in his learning. He has created by means of an instrument music which he previously has enjoyed by singing.

Creative learning in listening to music is often overlooked by the teacher. Among other things, the teacher is concerned with the development of taste and appreciation in children. This end is accomplished by allowing the child to set up his own map of values and continuously reach for higher ones through the guidance of teachers. It

is also attained by encouraging the child to make honestly his own judgments and evaluations of the music to which he listens and of his own musical activities. Much appreciation is developed through creative listening to music and analysis by the child to determine what use he can make of the music through this listening activity. Through listening, the child may discover that the repetition of a theme in a composition takes on new interest by a change in tempo, key, or instrumentation. This discovery gives him an idea for his own composition and shows ways in which he can add interest and variety to his own music. Through his listening activities, he may discover, also, how the composer follows the first theme with a contrasting theme and then repeats the first theme. Contrast and repetition constitute design in music. The child may see the possibilities of using the same design in his own creating of tune, especially if he needs to make his tune longer to fit a dance or rhythmic activity. If the child is listening with a goal or purpose in view, he will himself see many opportunities to use his listening experiences in his own creative experience. Listening to music may stimulate the creation of a poem, a picture, or a dance. In this way, the child comes to understand or appreciate the music in his own way without a dictated pattern by the teacher.

In creative music activities, there are real enjoyment and appreciation for pupils, teachers, and parents. These feelings come through the realization of the part that music plays in every phase of school work: through the social integration of the group, the adjustment of the child by a feeling of security within the group, and an attitude of respect for the work of other people.<sup>9</sup>

#### PRINCIPLES OF CREATIVE WORK IN MUSIC

It is possible to state now in summary some principles of creative learning as found in the music program. They may be expressed as follows:

(1) Creative music is not just the creating of songs or the making of instruments; it is the broad interpretation by the child of all the music in his daily experiences. It becomes a part of each phase of music: the identification of the child with a musical activity.

(2) Each musical experience must be adapted to the level of musical capacity of the child: his motor development, vocabulary, understanding, and expression. All the child's musical education must be an outgrowth of whatever native capacity or acquired personal capacity or special talent he possesses.

<sup>9</sup> Perham, Beatrice. *Music in the New School*, p. 81. Chicago: Neil A. Kjos Company. 1941.

(3) Creative music must provide for continuous growth in the child's musical development.

(4) The music program must be one of enrichment and appreciation provided by broad and varied experiences.

(5) The emphasis should be on using ideas through discovery, insight, independent thinking, self-reliance, persistence, and self-expression.

(6) The music program may be a center for integration in the elementary-school curriculum. It may be a center for the integration of all the arts.

(7) Creative elements exist in much of children's response to music. There can be, therefore, no period set aside in which each child is expected to do creative work. Creative ability does not manifest itself in that way. The teacher must be an opportunist in this respect. Advantage must be taken of the child's feeling in regard to creating, and the opportunity must be offered when it is the opportune moment for that kind of effort on his part.



## » CHAPTER FIFTEEN «

# Music as an Integrative Influence in Childhood

IN THE LAST few years, a more significant concept of integration has been brought forward, but it has not as yet had any extensive application in actual school practices. It is an idea, however, which is capable of transforming schoolroom procedures in a most beneficial manner. It deserves most careful consideration. In this newer sense, integration means in its literal interpretation that an organism acts as a unitary whole. It indicates that personal turmoil and disturbances do not exist within the person who is integrated. Such a person is said to be well-adjusted to his environment in his day-by-day living in the totality of his experiences, or, in other words, as a total organism. Functional unity prevails in all the emotions and actions of the integrated individual. He does not act in terms of impulsive action without reflection. What he does is based upon well-established reasons, which guide his actions. He has sanity.

In the newer sense, integration is thus looked upon as a process within the individual rather than a manner of organizing the curriculum. *Integration refers to the effects of the curriculum on the pupil rather than to a way of uniting subjects or subject matter.* Within this meaning, it is possible to think of the curriculum as having an integrative effect on pupils. In this manner of thinking, integral personality is the supreme end of education. It now becomes desirable, therefore, to define in more precise terms what is meant by integrated personality, for it thus becomes an extremely important term in educational thinking. Its great significance for music education lies in the fact that the music program must make its contribution to whatever objectives are deemed to be the aims of all education.

### ELEMENTS IN INTEGRATED PERSONALITY

It is not difficult to identify the elements of integrated personality. Separating them out from the whole for individual consideration will

clarify the meaning of the totality that is the sum of the qualities of body, mind, and character which is the person's own distinct individuality. As has already been stated, an organism is integrated when it works as a unitary whole. The various parts must work together in co-operation. They are organismic in character in the sense that the whole is more than the sum of all its parts. Organic unity must be present if the various aggregates are to constitute a whole. Since personality is an organism, these ideas apply to it in all respects. An integrated personality has a sum of distinct characteristics which distinguish the person who has it from every other person. An integrated individual is an intelligent person in the sense that he applies a rich body of meanings in reaching conclusions and in solving his problems. He has individuality.

An integrated person acts in a rationally coherent manner at all times: he thinks logically, and just so far as illogic governs his thinking and acting, he is not integrated. Among other characteristics of the integrated person are fortitude, sense of duty, thrift, and tolerance. In the realm of morality, the integrated person is honest, sincere, reliable, holds his given word as a sacred obligation, and respects other people's rights. These are ideals of a generalized character that tend to govern all his action. The integrated man or woman shows ability to differentiate and recognize truth, goodness, and beauty in his cultural relations and in his social heritage, with an intellectual liking for that which accords with accepted high standards. The integrated person is well-rounded and is not out of proportion in his various traits. He is a well-balanced personality. He has acquired those traits of character which represent the great structural elements of personality included in sanity, balance, intelligence, action based on thinking, acceptance of consequences, and many other similar characteristics, all unified into a dynamic and unique individuality. Such an individual looks at life realistically, recognizes its problems, knows its needs, and asks nothing except the privilege of meeting all issues squarely and in a courageous manner.<sup>1</sup>

<sup>1</sup> For a more detailed discussion of integrated personality, see the following references, which represent the point of view taken in this chapter:

Morrison, Henry C. "The Fabric of Personality" and "Integration of Personality," *Basic Principles in Education*, pp. 239-290 and 291-336. Boston: Houghton Mifflin Company. 1934.

Hopkins, L. Thomas. *Integration: Its Meaning and Application*. New York: D. Appleton-Century Company. 1937.

Hopkins, L. Thomas. *Interaction: the Democratic Process*, pp. 54-59. Boston: D. C. Heath and Company. 1941.

Caswell, Hollis L. "Integration," *Education in the Elementary School*, pp. 191-192. New York: American Book Company. 1942.



## QUALITIES IN MUSIC FAVORABLE TO INTEGRATION

The child undergoes an expansion and a maturing of personality which constitute integration when his experiences bring him happiness, joy, enthusiasm, satisfaction, understanding of his natural and social environment, and a feeling of confidence in himself which stops short of conceit but which represents absence of self-distrust that robs him of self-reliance. To laugh with pure joy at some humorous episode in a song or some funny play upon words is an integrative experience for a child. When a little child is happy and joyous, he has a sense of freedom from fear that is an integrative influence in his life. A sense of security and protection contributes to integration. A feeling of companionship with other children or with older children with whom he has accord or with parents brings a feeling of belongingness to a child. Whatever can foster a sense of security in him serves integration. The mysteries of nature, such as a beautiful sunrise, a majestic river flowing on and on before the vision, a moon riding proudly through the skies, have an enchanting effect on his mind. Thoughtfulness needs to be engendered in the child on his own level of comprehension.

Sentiments which are uplifting inspire noble thoughts in children. Some experiences bring a feeling of reverence. Satisfaction and delight well up in the heart of a pupil at the attainment of some childhood goal or the gaining of some desired possession. Satisfaction arises from many childish thoughts adequately and pleasingly expressed. Many descriptions of childish experiences bring an exhilaration which fills the little child with rapture. Descriptions of familiar scenes or objects of interest, such as ships, trains, animals, and other children, bring genuine pleasure to a child. Older children are thrilled with descriptions of heroic deeds. Tales of adventure such as pirate stories are sources of entrancement. Children of other lands always arouse deep interest in pupils of almost any age. Some elements of nature, such as the wind and the storm with crashing trees and falling buildings, strike a receptive chord in children's feelings.

Such childish activities as dancing and games are always sources of deep interest to children. The first falling snow is always an event in their lives. Holidays, especially Thanksgiving and Christmas, bring joy to the heart of every child. The well-integrated child is not repressed in the sense of maladaptation, does not have an attitude of

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Hopkins, L. Thomas. "Integration," *Cyclopedia of Modern Education*, pp. 401-402. (Harry N. Rivlin, Editor.) New York: The Philosophical Library of New York City. 1943.

Hopkins, L. Thomas. "Curriculum," *Cyclopedia of Modern Education*, pp. 205-209. (Harry N. Rivlin, Editor.) New York: The Philosophical Library of New York City. 1943.

artificial compensation for his own weaknesses, does not have feelings of envy or hatred or malice toward other people to the extent implied in maladaptation. These are only a few examples to show the specific meaning of integration and make no claim to completeness.<sup>2</sup>

Integration for the child means maturity of personality appropriate to his age, balance, freedom from maladaptations, absence of satisfaction in acts of cruelty, humaneness in all his actions, genuineness in all his behavior, and fulfillment in the volitional structure of his personality. It must be remembered that personality is the product of learnings of a human, or personal, character. The fabric of personality is composed of many structural elements which may be identified. There is a volitional and a thought structure in personality. The individual needs to have volitional strength and the abilities that are required of him in doing the thinking necessary in civilized living. Coming into possession of such social institutions as language and arts, in which music and literature are included, furnishes the basis for thinking, for the development of appreciations, and for understanding some aspects of the natural and social world. All these things rounded out and fulfilled and completed into individuality constitute integration in the young child as well as in the older person.

#### EXAMPLE OF INTEGRATIVE EFFECTS OF AN ART FORM

How does an art form produce integration of personality? How does music operate to this end? The possibility of integration in the individual through the effects of music may be clarified by considering the manner in which another form of art operates in human life. Literature has the same effect on the human personality as does any other of the arts. A great deal of fine poetry has been set to music. Much music, therefore, is literature in the form of poetry arranged to be sung. Music without words is great meaning expressed in tone language. Music and literature as forms of art have the same function in life.

Literature may have a twofold effect upon human life.

On its negative side, literature may serve as catharsis, as Aristotle once insisted. In that idea he had a profound conception which applies to music as well as to the other arts. In this sense, our vicarious experiences which come through literature aid in ridding our lives of those undesirable attitudes, ideals, and feelings that drag a human being down from a high plane of worthy thought and action to things

<sup>2</sup> For a more complete and conclusive discussion of the whole subject of the integrated personality and how it is attained, see:

Morrison, Henry C. "Personality," "The Fabric of Personality," "Integration of Personality" (Chapters VII, VIII, and IX), *Basic Principles in Education*, pp. 225-336.

debasing and degrading to human nature. Thus conceived, literature connotes a purification of the emotions by the contemplation of the negative effects thus portrayed. Such catharsis is a characteristic of all art. The mind of man may be purged of unworthy thoughts and ideals by a sympathetic reading and understanding of literature portraying such things in their true light by showing their misery-producing effects on life. There are many examples in literature by which man's life may be purged through an elimination of negative aspects which detract from its richness and fullness.

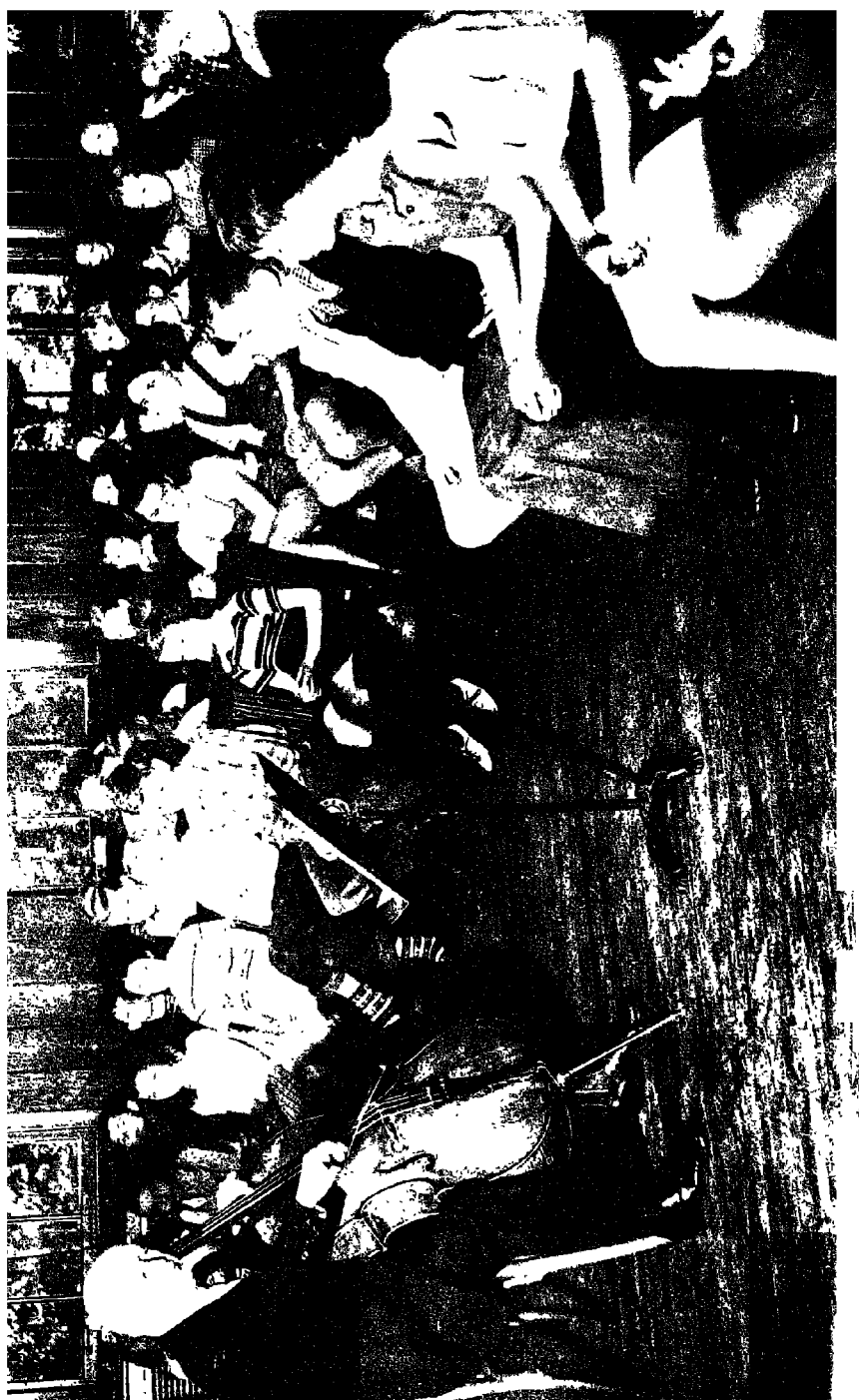
On the other hand, literature may have a positive effect in placing before a person worthy thoughts and high ideals of life, and by that means it may influence his feeling and conduct. Music may have exactly the same effect. In literature, words are used to create effects; but in music, tones are used or added to words to accomplish the same ends. A great poem set to music and sung conveys great ideas in its words and adds the majesty and power of the tone language for the same purpose. On the positive side, literature puts before the reader in poetic and literary form man's highest aspirations, noblest ideals, finest thoughts, and most solemn feelings; and it describes deeds of courage and acts of greatness with a grandeur impossible to express in any other manner. It portrays experiences that give us a more masterful grip on life and have a transforming effect on thinking and acting. In this respect, literature may have a powerful integrating effect on the individual.

#### INTEGRATING EFFECT OF GREAT MUSIC

Great music has the same effect as great literature, for both are forms of art and both have the same purpose: namely, to express genuine and deep emotion. Great music contains a meaning and a message capable of profoundly affecting human life in various ways. Just as the words and sentences of great literature that is read or heard express and arouse feeling in an individual, so do the words and tones of great music; or the tones alone may express and stimulate feeling in the one who hears or who sings or plays. By its very character, music can create sadness, arouse a feeling of joy, establish a spirit of melancholy, and stimulate other feelings arising in response to the sound. Its very strains, without words, can stir very powerful passions which inspire religious and patriotic zeal. Martial music can lead men to give their lives in battle. It can inspire the noblest ideals or it can depress the human spirit.

In like manner to music and literature, all other art forms make an appeal to the emotions. Included in this category are, at least, also





landscape gardening, architecture, sculpture, painting, dance, drama, and conduct. Each of these has its own means of expression. In order to be great art, any example must stimulate emotions that are genuine and true to life, and the expression must be appropriate, adequate, and artistic in effect. When it has these characteristics, it has power to effect integration both by catharsis and by enrichment and fulfillment.

All this discussion leads to the question, In what way can the child's experiences in music in school best be made to serve this integrative process in his development? First, music functions in the child's life as a social institution. By participating in music activities, the child is taking part in co-operative living. He may sing or dance with the group; he is a part of that social group-living, and yet he is an important individual within the group. Group activities, such as orchestra, festivals, or assembly singing, are most important in introducing the child to real group-living. In such activities, the child sees and enjoys the beauty of music as expressed by himself and others around him. He develops tastes and discrimination. He builds integrated personality by these accretions. Thus, the manner of organizing the music activities of the school can favor integration. Second, the very character of the meaning and the message of the music used can be a powerful integrative influence in the child's life. The discussion will now proceed to the first of these considerations.

In following up these two ideas, it is necessary now to consider once more some of the processes of music education to show how music may have this highly desirable integrative effect on the children who attend our schools. That is the purpose in this chapter. Many of the things said in other connections will be restated in order to show how they operate under this new conception and for this particular purpose.

#### WHOLENESS IN MUSIC PROGRAM AN AID TO INTEGRATION

As has been seen in previous discussions, the various phases of music in elementary education have had for their objective the development within the child of an ever-growing understanding of music and love for it in all his experiences. It is only by integration of all these phases of music that it becomes functional and most meaningful to him. As he grows and matures, so must the music program develop and grow; otherwise, it becomes static and has nothing to give to him. The child continually reaches out for new meanings, insights, and functional experiences in his daily living — actually, he is learning. He does not cast out his old experiences but builds upon them. His music experiences of the kindergarten are not discarded, for instance, in the third grade but are modified by new experiences which are broader in

their scope. He sings songs, but not necessarily the same ones, which meet and satisfy his musical needs and interests. As he sings these songs, he becomes acquainted with certain rhythmic and melodic elements found in them. He interprets and recreates them by singing and playing on instruments, by rhythmic, dramatizations, and other activities. He does the same with the music which he hears through recordings, concerts, radio, and individual performance. In some way he recreates the music for his own use and enjoyment or for the enjoyment of other people.

This, however, does not come about by isolating the various activities of the music-education program and setting them aside for a definite time and place: that is, the child does not learn to sing in the first grade, do rhythm in the second grade, play instruments in the third grade, and so on through his school life. This would be an absurd practice. Neither should the teacher so plan the music period that the child sings songs for ten minutes, does creative work in music for ten minutes, and plays on some instrument for another ten minutes. There must be a wholeness in the music program whereby the music stimulates and initiates on the part of the child, with the guidance of the teacher, those activities which will make music more meaningful and functional for him and tend to interest him in further participation and enjoyment of music. One type of music participation does not replace another but, instead, various types develop simultaneously throughout the child's music education.

The child is given opportunity to express himself musically through some one of the means of musical expression: singing, playing, listening, or some type of physical response. If the child expresses himself in a way different from any previous expression, he has created a new musical experience for himself. Not only has he created this experience, but there also has been an interaction of the music, his self, and some stimulating force in his environment. This may not, however, be associated with any part of the subject matter of the school nor, in fact, need it be so related. It is then that music in itself becomes an important part of the child's daily living.

Music, however, should not only be integrative within itself but it should also contribute to the rest of the educative program. If it is to become a vital force in the daily life of the child, music should reach out into the entire curriculum of the school. The curriculum offers a vast territory which music may invade for enriching the life and culture of the child and for developing appreciations, understandings, and emotional attitudes. This is where music leaves the special place provided for it in the school program. Integration begins early in the school life

of the child, and music should become a vital element in this integrative process by affording musical experiences whenever they are appropriate in promoting growth and development. By capturing the interest of the moment, especially in the case of the young child, and enhancing it with musical experiences, music becomes a meaningful element in the growth and life of the child. It may be made a part of the reading activities, the story hour, playground activities, art experiences, or any other phase of his development.

To integrate music in the curriculum entails an extensive search on the part of the teacher for materials of all kinds and in all fields of man's contemporary and past civilization. Not only is her own thinking and growth stimulated but she, in turn, will stimulate the child to explore. Music, then, is not conceived as "a system of knowledges and skills and techniques but as a quieting, integrating frame of thought and feeling in which clashing problems of earth are resolved and the spirit can become whole again."<sup>3</sup> Unless this integration takes place within the child himself, and not merely in the mind of the teacher or school program, it will be no more significant for growth than the same number of activities studied as separate units.

Music, then, in the integrative program means more music rather than less music and the kind of music that will enrich the child's exploration of the culture. In this way, interests and tastes are developed which will remain with the child in his out-of-school life. On account of this permanency, the abilities and skills acquired become not just transient technicalities but abiding functional attitudes in the daily living of the child.

#### COMMUNITY MUSIC AS AN INTEGRATIVE INFLUENCE

There should be a reciprocal relationship between the music activities of the school and those of the community. Each has much to contribute from which the other may receive benefit. The authors recall a community in which, during the Christmas season, several of the churches gave after-school parties to those schools which were situated in the underprivileged sections of the town. These parties were anticipated and planned every year by the children, for they were co-operative in the sense that the children not only were entertained in the usual Christmas spirit but also contributed to the pleasure of the party. Music played a very important part in their contributions by being a natural expression of the Christmas season with all its lovely carols and

<sup>3</sup> Earhart, Will. "Is Music in Danger of Losing Its Identity?", *Yearbook of Music Educators National Conference*, p. 355. Chicago: The Music Educators National Conference. 1938.



folkways. Details will not be given here, but music as a language was made manifest in many ways by the children as they planned and carried out to a joyous, satisfying end their share in the expression of the Christmas season. This is just one example, but it goes to show how the music of the child in school is not associated with the classroom alone but is vital enough to function in his out-of-school life in the community.

The music-education program of the schools has a certain responsibility to the community. It aims to make music a vital part of the child's daily life from kindergarten through high school. But too often, with the exception of those pupils who choose music as a profession, music loses its contact with the individual's life when he leaves school and enters the life of an adult in the community. This loss comes about through lack of integration of the school music activities and those of the community, a lack of close contacts and co-operation.

The elementary schools must acquaint the community with their musical activities. The junior and senior high schools do so to greater extent through bands and orchestras which participate in community life. In the elementary schools are found many small vocal and instrumental ensembles and other music activities which would have a variety of uses in the community, such as appearance at various luncheon clubs, church and educational group meetings, and other similar occasions. There are also within the school many assemblies, plays, and festivals that should be more widely extended to public attendance. These may be given by the school as a unit, by single classrooms, or by individuals — given not as public performances but as a sharing of experiences and activities of the children in school for the enjoyment of other pupils, parents, and the interested public.

The public not only should come into the school to enjoy the musical activities of the children but should contribute to the school music program by bringing in for the children's enjoyment the various artists and musical organizations which the community has to offer. Very often fine musical programs of outstanding talent sponsored by certain clubs or organizations are brought to the community. How excellent it would be if arrangements could be made whereby the children, in some way, could hear those programs! Children of the elementary school are, on the whole, too young to attend and appreciate evening concerts, and the programs are too long and above their level of appreciation. Some communities provide children's concerts by bringing visiting artists into the schools for short programs or by arranging matinee programs for the children, with the program planned especially for their appreciation and enjoyment.

School festivals should cast out the competitive element. They should be festivals in which the children come together for the exchange of the joy and satisfaction of participation and achievement, and in which the audience, too, takes part in the various activities. Nothing does more to develop and encourage the growth of music activities in a school and community than a community festival in which all phases of school music and community music are brought together as one general unit of enjoyment and participation.

In the smaller communities, the music teacher very often is the only person who can assume musical leadership, and the school music program must assume the responsibility of integrating music in the community. For the sake of future music participation by the individual as he leaves school and enters community life, such a program should be encouraged. It gives music a vital position in the daily living of the child and continues with him after he has left school. Concerts, movies, and the theater in the community are other valuable sources for integrating the life in the schoolroom with that of the community. Many movies have offered opportunities for the enrichment of the musical experiences of the child. Movies such as *Midsummer Night's Dream*, *Fantasia*, and *The Great Mr. Handel* are just a few examples. The Russian ballet, for instance, is another source for depicting the place of music in the life of a nation, for the ballet in Russia has been the expression of the art, literature, history, and music evolving from the life of the people. Our own American dancers — Martha Graham, Doris Humphrey, Charles Weidman, Agnes de Mille, and others — are creating in movement and music the expression of the American people. School music thus contributes to community life, and the various community activities in music are brought into the school. In this way, the child's cultural contact with a great deal of good community music of different kinds is an integrating influence in his life.

#### CORRELATED CURRICULUM AS A MEANS OF INTEGRATION

Music is no longer an isolated subject in the total educational program; it is vital experience which makes real the child's interests, needs, and problems in his daily home and school living. It should cut across all subject-matter fields to broaden and enrich their content. It becomes a part of the music learning-experiences and is no longer thought of by either teacher or child as an isolated subject with a fixed number of minutes allotted to it in the daily program. It becomes a medium for the interpretation of man and civilization, for music through the ages has been man's natural expression of moods and ideas.

It does not mean, however, that here in the curriculum at a particular time a certain piece of music shall be taught because it fits into a particular phase of American history. This has been the difficulty with much so-called music integration. The teacher decides what music fits into a certain unit, and it is handed out to the child. He has no part in its selection, nor does he sense its value. It carries no more meaning for him than it would if it had been taught at some other time. It is merely bringing together certain facts and materials based on a center of interest. It does not have an integrating influence on the child.

A child, for example, might be very much interested in the shifting of the colonial frontier to the West and the ensuing change in the culture of the people. To understand the culture of a people, one must understand all phases of their social living. Music has been an important part of the cultural change in American life, for Americans have always been a people of music. This period in American life was filled with strength, energy, and ideas, and it was all pictured in the music of the people: their songs, their fiddle tunes, and their dances. Music expressed their feelings in work, love, and laughter. Songs such as "The Erie Canal," "Little White Dove," "Jump Jim Crow," and "Sweet Betsy from Pike" are expressions of the people which depict their life in this period of American development.

#### DRAMATIC EXPRESSION AN AGENCY OF INTEGRATION

There is no part of the child's daily living in school and home which does not in some way call for dramatic expression through either the use of the body or the medium of voice or instrument. Both in school and out are found groups of children or a single child reliving some experience through plays, pageants, dramatizations, or festivals. Music usually plays a very important part in this experience. It is a means by which the child can interpret and express his ideas in many varying ways and thus create new experiences out of those of his many school and home activities.

Music integrated through plays, festivals, and other similar activities takes on many forms. It may be the creating of a song for some dramatic situation. This may call for many modifications of the original before it is accepted by the child or group as expressing the spirit and mood of the situation in key, rhythm, and style. It may be music for a dance. This need is especially felt if the dance is symbolic or is a rhythmic interpretation. There may be within the group the child who can improvise a melody on the piano or marimba which, with the help of the group and teacher, may be orchestrated and become a very fine accompaniment for the dance. It may be a dance in which only the

accompaniment of the percussion instruments is needed to set the desired mood and rhythm.

The occasion, however, does not always call for creating new music for the dramatization or a similar activity; it may involve choosing from various music resources whatever best fits the need. It may be songs which the children know or have seen in some songbook and think might be usable for the particular occasion. It may be a piano selection they have heard or a piece of recorded music. Whatever it is, it necessitates suggestions by individual pupils or the teacher; then, a trying-out of the suggestion in the setting of the activity; and, finally, the selection made on the results of such experience.

It is the realization of a need for some sort of musical expression and the satisfaction of this need through various experiences for the individual or the group that is important so far as integration is concerned. It is highly desirable to integrate for the child the various media of expression, such as music, dance, language, bodily expression, art, and costume design. Integration makes more valuable to him plays, pageants, festivals, and similar activities in which he participates. When commercial materials are used at this age and whatever is done is learned as a memorizing process, the possibilities and value of the experience for integration are a negligible quantity. The integration of creative experience not only builds up in the child confidence, understanding, joy, and satisfaction, but also adds an enrichment and expansion to his whole life. The teacher, too, grows and becomes stimulated by such a curriculum.

What has been said so far refers to the first of the two aspects of integration which find application in music education. It is important now to turn to the second and even more significant phase. What has already been said refers to the manner in which music activities and experiences should be organized in order to have their greatest integrative effect. That is the external aspect of integration. What music does to the child organism is the internal aspect of the question. This is now our problem in the rest of the chapter.

#### CONTENT AND MEANING AS A FORCE FOR INTEGRATION

In its larger significance, the art of teaching is the art of guiding life. It involves leading the child into rich and broader and deeper and more significant living than he would attain without school attendance. Any experience of the school which does not carry the child out into that richer living in his present life should be omitted from the program. That is a basic concept for all education. It has a distinct application to the integrative action of music in the elementary school, but it re-

quires some explanation at this point. It will be desirable first to consider the matter in some of its general aspects and on the basis of the principles which are involved.

Music is one of the arts, and all art forms have a function to perform in enriching human life. All racial life of the past has been expressed in a trinity of thought, feeling, and action. Each individual's life in the present is also expressed in the same manner. The richest and most abundant human life and the one that is lived on the highest plane of meaning is the one which has best assimilated this trinity of life. Even civilization itself is an expression of this trinity. It is a progressive and developmental synthesis of truth, beauty, and goodness, which correspond respectively to thought, feeling, and action as human responses. In the material and spiritual world, which is the environment of man, civilization exists in all the forms in which man has expressed himself and represents his thought, ideals, hopes, aspirations, and deeds. Civilization is the result of man's thought, feeling, and action throughout the ages. Truth comes from thought and is related to the function of life called intelligence and results in the arts and sciences. Goodness is exemplified in action and is connected with that aspect of life known as conduct; it eventuates in ethics. Beauty is associated with the phase of life which is called feeling and is recreated in art. The best-integrated individual is the one who has come into contact the most masterfully with this threefold aspect of life. This fact is the real meaning of integrated personality. The person who is best-balanced in the possession of this trinity of life is the best-integrated. Music, thus, makes a contribution to integration by aiding in the achievement and completion of the trinity of life in the personality of each individual.

In order to be well-integrated, any life must be constantly turned truthward, goodward, and beautyward. It must be constantly growing in intelligence in the sense that this term is used to mean understanding, comprehension, insight, and knowledge. It must be always advancing to ever-better attitudes, which are basic in conduct: truth, sincerity, honesty, justice, fair play, courtesy, consideration of one's rights and obligations with respect to other people. It must be constantly acquiring taste in art products. Music as one of the fine arts, and along with all the others, contributes to the fulfillment of the trinity of life. It is, therefore, a powerful integrating influence. It must be understood that music is only one of the forms of art that has an integrating effect on human life. Appreciation of architecture, painting, sculpture, photography, drama, dance, and all the other arts contribute their part to the integrated personality.

All education has behavior as its ultimate aim. Thinking is done in order that action may be better and more intelligent and more appropriate under any given circumstances. Behavior attitudes which are emergent in the individual as the result of school experiences constantly modify his action because a desirable transformation in personality has occurred that leads to sense of values and makes possible discrimination and choice in selection of the behavior which is best for all under the circumstances. Attitude, it is understood, is inner inclination which determines action. Attitudes represent ideals that the pupil has accepted to act upon, and they thus become for him an acknowledged mode of living and thinking which determines his conduct. They become guides to his action when he is in a state of doubt or uncertainty and they thus contribute to integration. They banish doubt, bewilderment, confusion, conflict in thinking and choice in relation to conduct. Everything that the pupil does in his interaction with his environment is conduct. Art deals with feeling, and its purpose is either to arouse action or to check action. The final purpose of music education, then, as a part of art education, is action in the direction of ability to select and in actually selecting ever-better music by which taste in music reaches ever-higher levels of refinement. Thus, life is changed, personality is fulfilled, and integration is achieved.

#### EXAMPLES OF INTEGRATIVE EFFECTS OF MUSIC

The idea of integration of personality by dynamic contacts with integrative music has now been seen in principle. It remains to consider specific examples of such music and to show how their effects act upon child personality. It is understood, of course, that no two children respond in the same manner to any given piece of music, for no music necessarily arouses the same feelings in any two children. Each child's ideational background is different, and his physical condition naturally is not just the same as that of every other pupil. One child, therefore, may accept and another reject a given piece of music. All that can be said in this connection is that the integrative effects described are those which possibly may come from the specific examples of music that are mentioned. For these reasons, the total effect of particular musical experiences differs with different children in the group who have had different previous experiences. The same idea also applies to literature and to all the other arts, and, in fact, to everything done in school. It is a part of good teaching, however, to so arrange things that appropriate ideational and experiential backgrounds for desired appreciations, so far as possible, may be established in pupils. Such procedure does a good deal to insure desired appreciational reactions in all the

members of any class. Yet, there will be differences. Variety and breadth of experience, however, will overcome many of these differences in children.

Stephen Foster's "Mother, Thou'rt Faithful to Me" is a song which inspires reverence and respect for motherhood. When its meaning is understood and it is sung by children to express this meaning in a spirit of reverence, it cannot fail to have a thoughtful effect on children with respect to their duty to their mothers. The Welsh folk song "All Through the Night" conveys to the child a sense of protection and security. Its fine imagery combined with its sentiment has a soothing and comforting effect upon a child as he falls into slumber at night. "Norwegian Dance" by Grieg has an appeal to child interest and suggests happy companionship in singing and dancing together. Tennyson's poem "The Brook" as set to music by Arthur Edward Johnstone brings joy and satisfaction to the heart of any child who has been in the country and has had experience with brooks flowing through woodland and over stones and rocks. As he sings the song "God of Our Fathers," the child should feel the strength of unity, not only through the words but also through the stalwartness of the music. He may not put these things into so many words, but he senses such a feeling as he sings this song to express something of its meaning. It is, of course, understood that there must be some teaching of the meaning preceding or in connection with the singing.

The mystery of the wind as pictured by Debussy's "Wind on the Plain" or Krantz's "Whirlwind" stirs the little child to thoughtfulness about the significance of things as he listens to the music with some understanding of its meaning. Ever afterward, the child hears the wind swinging, singing, knocking at doors, racing along, and hiding from view as it passes up and down the world. Nature is thus invested with new meaning for him. By his familiarity, he now gets pleasure and satisfaction in his experience with the wind. He sees it as a coming-and-vanishing force which he knows but cannot see or touch, and he understands it on a level satisfactory to his own mind at his age.

In seeing the personality of a nation expressed by its beautiful music, a child acquires a greater tolerance and understanding of all peoples. For instance, America is expressed through many peoples and their music. A few may be mentioned: "Dance Song," coming from the Omaha Indian; "Juba Dance," originating with the Negro; "Turkey in the Straw," representing the early pioneer; "Prayer of Thanksgiving," given to us by the Dutch; and "Annie Laurie" from the Scots. There are many others which are favorites of all children. To any child who has been taught the circumstances of their writing and sees something

of their meaning in our early national life, "The Star-Spangled Banner" and "Battle Hymn of the Republic" have a grandeur and a beauty in their words and an inspirational tone in their meaning which thrill and inspire him with a deeper love for his native land. The song "Now the Day Is Over" exalts and glorifies the common tasks of life and brings spiritual uplift and sense of peace.

#### INTEGRATING AND INTEGRATED PERSONALITY

Thus is the meaning of the process of personality-integration unfolded and interpreted. It is a never-ending process, and no personality probably ever reaches a state of integration that represents the maximum fulfillment of its complete potentiality. Personality may thus be continually undergoing integration. It has been suggested, therefore, that it is better to speak of integrating personality rather than integrated personality. Yet, the latter term can be justified. An integrating personality, after any appreciable lapse of time, is on some level an integrated personality, just as a child may learn to read and thus have ability to read but keeps on improving in reading as long as he lives. It should be kept clearly in mind by a classroom teacher that personality is the result of a learning process within the individual.

Intelligence and integration are both terms used in describing personality. These concepts are fundamental in a proper understanding of music education. They are fully in accord with the thought of modern psychology.





## » CHAPTER SIXTEEN «

# Tests and Measurements in Music Education

UNDOUBTEDLY, tests of one kind or another have been given in schools since the time of their first establishment. It is certain enough that the first tests were crude and imperfect measures of accomplishment. Almost nothing, however, is really known about attempts at testing in the earliest schools. In more recent times, testing the results of teaching was not a difficult matter as long as mastery of subject matter as a memory-content was the supreme objective of education. Mere knowledge of facts could be measured with relative ease and considerable accuracy. When other and more intangible aims began to dominate the work of teaching, the question of determining whether or not pupils had learned presented greater difficulties. When teaching of science, for example, had for its aims the mere accumulation of a body of erudition, it was easy to determine whether or not the pupils of any given class had acquired the memory-content included in their assigned lessons; but when science teaching accepted as its objective the inculcation of the habit of scientific thinking and the establishment of an attitude of intelligence in the minds of the pupils toward the science aspects of their environment so that they would solve problems by such thinking, the difficulty of measuring such results assumed larger proportions. Thus, the problem of measuring the achievement of pupils in their school work has changed as the objectives of education have assumed a different character in different periods of the world's history.

### COMPREHENSIVE PUPIL INVENTORIES

In quite recent times, psychologists have devised rather comprehensive inventories of what they would like to know about pupils in order to be able to deal most intelligently with them in guiding their education in the best possible manner. These include the child's abil-

ities; his achievements; the kind of person he is — his traits and qualities; his interests; and his adjustment to various aspects of life.<sup>1</sup> A very considerable amount of success has been attained in the last few decades in finding through measurement the answers to these questions. It is believed that the first standardized test was given in England during the days of our War between the States.<sup>2</sup> In 1897, the educational world was considerably aroused and somewhat upset by the publication of the results of an investigation of spelling achievement.<sup>3</sup> This is said to have been the first serious attempt in this country to apply uniform measurement in a school subject.<sup>4</sup> These tests were given extensively in public-school systems. It was in 1904 that the first book on the theory of educational measurement was published.<sup>5</sup> The author was a professor in a leading university school of education and occupied a strategic position. Students went out from his classes to hold positions in colleges and universities and to become administrators in colleges and in public-school systems. Thus, his influence was widely extended in determining the kind of tests to be made and the purposes that should dominate such work. Soon a veritable avalanche of tests and scales appeared. Tests were developed for measuring achievement in a very large number of curriculum subjects and other phases of school work. Some succeeded and came into permanent use. Others were poorly conceived and failed. They are little known at the present time.

#### MEASUREMENT PERIOD IN AMERICAN EDUCATION

The next two decades following 1904 were the measurement period in education in this country. The topic of measurement largely absorbed the greater part of the time at educational conventions. Conferences on educational measurements were held at leading universities. Tests were widely advertised by publishing houses, and many books were published on the subject. Very heated discussions of moot points in the testing field were held, and vital issues were warmly debated. Not only were scales and tests for determining the achievement of pupils devised, but also tests of intelligence were constructed.

<sup>1</sup> Stanford University Education Faculty. "The Psychological Foundations of Education," *The Challenge of Education*, pp. 35-47. New York: McGraw-Hill Book Company. 1937.

<sup>2</sup> Broom, M. E. *Educational Measurements in the Elementary School*, p. 4. New York: McGraw-Hill Book Company. 1939.

<sup>3</sup> Rice, J. M. "The Futility of the Spelling Grind," *The Forum*, 23:163-179 and 409-419, April and June, 1897.

<sup>4</sup> Broom, M. E. *Op. cit.*, p. 5.

<sup>5</sup> Thorndike, Edward L. *An Introduction to the Theory of Mental and Social Measurements*. New York: Bureau of Publications, Teachers College, Columbia University. 1904.

In 1905 a French psychologist, with the aid of a co-worker, devised and published the first test for measuring general mental ability.<sup>6</sup> A revision and extension of this test was made by an American psychologist and has become the most widely used intelligence test of its kind in the country.<sup>7</sup> These intelligence tests are individual tests. Many group tests of mental ability have also been developed. It is not the purpose here to write a complete history of tests and testing but merely to present a somewhat sketchy introduction in order to orient the reader in the field and to furnish a point of departure for discussing tests in music education. The foregoing discussion will, therefore, suffice for the purpose for which it is intended.

It is important to point out that tests have been devised for several different purposes. This fact will aid in understanding the types of music tests which will be discussed at a later point. As has already been said, there are both individual and group intelligence tests. Some tests measure achievement; some are diagnostic and reveal special and specific weaknesses of pupils; some determine aptitude or capacity and deal with aspects of personality and character; some are survey tests and often cover more than one field to give a general measure of achievement; and some are called omnibus tests because they touch a number of fields and yield a knowledge of general information. Even objective measurement of appreciation has been attempted. Power tests have the test items arranged in order of difficulty, and the pupil's score depends upon how far he can go up the scale of difficulty with correct responses. The rate test has items of equal difficulty, and the score depends upon how many can be done in a given time. The cycle test has elements of equivalent difficulty which recur at regular intervals in the test. It should be pointed out that characteristics of these several types of tests may be found in a single test.<sup>8</sup>

Norms have been established in connection with many tests by determining levels of achievement of typical children to whom the tests were given. Such norms are the central tendency of the scores secured by giving the tests to a large number of children under normal conditions. On the basis of norms obtained, standards have been established. The standard may be above or below the norm. The standard is a level

<sup>6</sup> Broom, M. E. *Op. cit.*, p. 255.

<sup>7</sup> Terman, L. M., and Merrill, M. A. *Measuring Intelligence*. Boston: Houghton Mifflin Company. 1937.

<sup>8</sup> For good brief surveys of the different types of tests, see the following references:

McCaughy, J. R. *An Evaluation of the Elementary School*, pp. 367-374. New York: Bobbs-Merrill Company. 1937.

Broom, M. E. *Op. cit.*, pp. 14-19.

of achievement which is believed to be desirable in any field.<sup>9</sup> Thus, tests are often called standardized tests. Aptitude tests are sometimes called prognostic tests, because they furnish a basis for predicting what a pupil may be able to do at some time in the future.

An explanation of our use of terms is desirable at this point. In the literature of music education are found such terms as innate musical ability or general musical ability. Throughout this volume so far, the term ability is used to refer to an acquired capability in performance, such as ability to read or to spell words or to sing or to play a musical instrument. An ability is the product of learning and represents an accretion to personality. On the other hand, capacity is a) inherent capacity, which resides in the character of the inherited organism or b) acquired personal capacity, which is the product of past learnings. Personality is the product of learning and is the foundation for more personality. It is a familiar idea that what has been learned is the determining factor in what can be learned. Personality begets personality. Acquired personal capacity (personality), the product of all past learnings, is the basis for new learnings. Capacity, then, is native organic capacity or personal capacity to learn that comes from what has already been learned. Thus, innate musical ability as used in this volume means innate musical capacity, and general musical ability has the same meaning. It has seemed better to keep these terms since they are in general use in music literature. They will, therefore, be used but with the meanings that have been indicated.

In the early days of the testing movement and under the influence of the first published book on the subject, a very elaborate statistical procedure was followed in deriving a test or a scale.<sup>10</sup> This process has now been considerably modified in favor of a simpler type of statistical method. Under this former highly theoretical and abstruse procedure, the first scale for measuring classroom products was derived.<sup>11</sup> In these early scales, the values of the different test items were determined

<sup>9</sup> Lincoln, Edward A., and Workman, Linwood L. *Testing and the Use of Test Results*, p. 99. New York: The Macmillan Company. 1935. (These authors make this very clear distinction between norms and standards and contribute this definition of the latter term.)

<sup>10</sup> See, for example, the following:

Buckingham, B. R. *Spelling Ability: Its Measurement and Distribution*. New York: Bureau of Publications, Teachers College, Columbia University. 1913.

Woody, Clifford. *Measurements of Some Achievements in Arithmetic*. New York: Bureau of Publications, Teachers College, Columbia University. 1916.

Van Wagenen, M. J. *Historical Information and Judgment in Pupils in the Elementary School*. New York: Bureau of Publications, Teachers College, Columbia University. 1919.

<sup>11</sup> Thorndike, Edward L. "Handwriting," *Teachers College Record*, 13:1-93. March, 1910.

by finding out what per cent of pupils failed on each item and by then placing that item at a certain point on the base line of the normal probability curve. None of the modern tests uses this method in its early and complete form.

It is not necessary or even desirable for present purposes to list and describe a large number of tests and scales of the different kinds which have been mentioned thus far in this discussion. Many books have been written on the subject, and several yearbooks of national societies as well as numerous monographs have given adequate descriptions and critical discussions of tests and the testing movement.

With what has now been said as a background, it is possible to list, classify, and describe a number of the more important tests which have been devised in the field of music. This listing of the tests will be a preliminary to a more complete and critical consideration and interpretation, which will follow after this brief perspective of the tests. It is not the purpose in this chapter to describe tests in detail or to consider the question of how they may be administered. The manuals of directions accompanying the different tests give all such information. It is the intention briefly to characterize the several music tests and to give some pertinent facts in connection with their use to an extent that will be useful to the classroom teacher and the supervisor. The music tests which are mentioned and briefly described include all that are of any considerable importance in this field.

The music tests discussed in this chapter are listed under two rather general heads.<sup>12</sup> The tests in the first classification are aptitude tests. Those listed in the second group are measures of achievement.

#### APTITUDE TESTS IN MUSIC

Early in the history of testing, Hans Rupp made suggestions for tests of musical aptitude.<sup>13</sup> About a dozen years later, a proposal was made for a series of eight tests by a group of scholars in the field of music and psychology. These tests included rhythm, absolute pitch, relative pitch, chord analysis, tonal sequence, harmonic sequence, and tests related to melody.<sup>14</sup>

#### REVESZ TESTS OF MUSICALITY

A set of tests of musicality was devised by Geza Revesz, who studied a musical prodigy, Erwin Nyiregyhazi, and then constructed a series

<sup>12</sup> Many of these tests are, of course, not used by the elementary-school teachers. It is desirable, however, for teachers to know something about them.

<sup>13</sup> Rupp, Hans. "Ueber die Prüfung Musikalischer Fähigkeiten, Teil I," *Zeitschrift für Angewandete Psychologie*, 9:1-76. 1915.

<sup>14</sup> Serejski, M., and Maltzew, C. von. "Prüfung der Musikalität nach der Testmethod I," *Psychotechnische Zeitschrift*, 3:103-107. 1928.

of eight tests by which he hoped that native musical capacity in children other than those who had musical genius could be discovered previous to any attempt at teaching. His tests were intended to measure a) rhythm, tested by having certain rhythms reproduced by clapping — the rhythms given both monotonically and melodically; b) absolute pitch, with the pitch given on the piano and reproduced by the child; c) relative pitch, with an interval sounded on the piano and vocally reproduced by the child; d) octave recognition and transposition; e) harmony, in which the child reproduced with the voice the constituent tones of a chord; f) melodic memory, measured by the child's ability to sing back a melody that had been played for him; and g) playing by ear, tested by playing a given tune on the piano. The greatest prognostic value was attached to melodic memory. It was held that no great amount of significance could be attached to the sense of rhythm as a test of musicality and talent. Musicality was believed to be indicated by ability to reproduce a known tune, ability to reproduce absolute pitch, ability to transpose with correctness an interval vocally, and ability to reproduce vocally the constituent tones of a chord.<sup>15</sup>

#### DRAKE TESTS OF MUSICAL TALENT

Drake devised four talent tests. They deal with musical memory, interval discrimination, retentivity, and intuition. They are tests of musical capacity. They are prognostic tests. The music-memory tests consist of twenty-four exercises. Each melody is played on the piano, and the pupil indicates changes in key, time, or note, or repetition of the original melody. It is possible to give this test as a group test. The test which measures interval discrimination requires the pupil to tell whether one interval is longer or shorter than the other with which it is paired. The test of retentivity measures absolute pitch and includes memory of tones in isolation. The test of intuition in music requires the pupil to complete an unfinished theme.<sup>16</sup>

#### SCHOEN TESTS OF MUSICAL FEELING AND UNDERSTANDING

The Schoen tests of feeling and understanding consist of three tests. They measure relative pitch, tonal sequence, and rhythm. The author says they are tests of what he calls general musicianship. The relative-pitch test requires the person who takes it to judge concerning the relative distance between two pitch intervals which follow

<sup>15</sup> Schoen, Max. *The Psychology of Music*, pp. 168–169. New York: Ronald Press Company. 1940. Also, Revesz, Geza. "Prüfung der Musikalität," *Zeitschrift für Psychologie*, 85:163–209. 1920.

<sup>16</sup> Schoen, Max. *Op. cit.*, pp. 171–172.

each other in sequence. The test requires the use of a piano. The purpose of the test of tonal sequence is said to be to reveal sensitivity to the fitness of the tones in a melody. The author explains that a good melody in music creates a total impression just as does a complete sentence in English. This test attempts to measure sensitivity to this impression of completeness, fitness, and unity. It consists of four two-phrase melodies, from standard musical compositions, which have excellent quality as musical sentences. In the test, each antecedent phrase of the two-phrase melodies is followed by four consequent phrases, of which one is the original and the other three are of less excellent quality. The one taking the test is required to assign values to the four terminal phrases in each melody and is judged by his ability to assign the highest value to the original terminal phrase. In the rhythm test, there are twenty-five pairs of rhythmic phrases, and each has two distinct patterns. The second phrase has a slight change in the duration of one of the tones. The person who takes the test determines whether the second phrase is the same as or different from the first and whether the change is in the first or the second pattern of the repeated phrase.<sup>17</sup>

#### LOWERY MUSICAL MEMORY TEST

The Lowery test is comprised of ten sets, with five examples in each set. In each set is a musical sentence followed by examples. After hearing each example, the person who is taking the test indicates whether or not it is based upon the original theme. The test is given with the use of the piano.<sup>18</sup>

#### MALMBERG TEST OF CONSONANCE AND DISSONANCE

This test seeks to measure the ability to perceive consonance and dissonance as musical talent. It was recognized by the author of the test that it does not completely measure musical capacity but, rather, supplements other tests seeking this end. The test has been revised by E. A. Gaw. There are norms for this test.<sup>19</sup>

#### MAINWARING TESTS OF MUSICAL ABILITY

The Mainwaring musical ability tests consist of a series of five sets of tests which include measurement of education of pitch differences; education of rhythmic pattern; recall of auditory experience; extended

<sup>17</sup> Schoen, Max. *Ibid.*, pp. 175-177.

<sup>18</sup> Lowery, H. "Musical Memory," *British Journal of Psychology*, 19:397-404. 1928-1929.

<sup>19</sup> Malmberg, C. F. "The Perception of Consonance and Dissonance," *Psychological Monographs*, 25:93-133. No. 2. 1918.

Gaw, E. A. "A Revision of the Consonance Test," *Psychological Monographs*, 25:134-147. No. 2. 1918.

tests on recall of musical experiences; and nonmusical imagery and recall tests. The tests have not been standardized.<sup>20</sup>

#### VANCE-GRANDPREY TESTS OF MUSICAL CAPACITIES

Tests devised to determine musical capacities of nursery-school children by Vance and Grandprey measure the following capacities or abilities: response to music introduced when the children are engaged in other spontaneous activities or interests; response to music played during the regular music period, when the children receive some encouragement to take part in it; imitating the teacher in singing an interval; beating time to phonograph music with the triangle; general responses to music played on the phonograph; imitating the teacher in beating rhythmical patterns on the triangle; and the musical aspect of the home environment. The tests are given with the piano, phonograph, triangle, and metronome.<sup>21</sup>

#### KWALWASSER TESTS OF MELODIC AND HARMONIC SENSITIVITY

Kwalwasser has devised a group of tests which primarily seek to determine the basic affective response of the individual which is the foundation of his capacity to appreciate music. Phonograph records are used. The test of melodic sensitivity seeks to measure ability to determine what are good and what are bad melodic progressions. The test takes the form of two-measure musical fragments. The test of harmonic sensitivity in like manner seeks to determine the extent of ability to pick out good and bad harmonic progressions. This test consists of three-chord progressions. There is a tentative standardization of this test.<sup>22</sup>

#### LOWERY'S CADENCE AND PHRASE TESTS

An interesting but not highly significant set of informal tests of musical memory and cadence has been devised by a British psychologist. They include also a test of musical phrasing. For the memory test, the person being tested hears a phrase played followed by several other phrases. Some of the phrases are based upon the phrase first heard, and musical memory is tested by the ability to state whether or not

<sup>20</sup> Mainwaring, James. "Experiments on the Analysis of Cognitive Processes Involved in Musical Ability and in Musical Education," *British Journal of Educational Psychology*, 1:180-203. 1931.

Mainwaring, James. "Test of Musical Ability," *British Journal of Educational Psychology*, 1:313-321. 1931.

Mainwaring, James. "Kinaesthetic Factors in the Recall of Musical Experience," *British Journal of Psychology*, 23:284-307. 1932-1933.

<sup>21</sup> Vance, T. F., and Grandprey, M. B. "Objective Methods of Ranking Nursery School Children on Certain Aspects of Musical Capacity," *Journal of Educational Psychology*, 22:577-585. Baltimore: Warwick and York. 1931.

<sup>22</sup> Kwalwasser, Jacob. *Kwalwasser Tests of Melodic and Harmonic Sensitivity*. Camden, New Jersey: Victor Talking Machine Company. 1926.



each such phrase heard is or is not based upon the first one played. The cadence test requires the listener to tell which of two cadences heard has greater completeness. The phrase test consists of the sounding of several tones, and the person who is taking the test tells whether or not there has been a change in the phrasing.<sup>23</sup>

#### SEASHORE MEASURES OF MUSICAL TALENT

The famous Seashore measures of musical talent are a battery of tests designed to measure native musical ability. They are tests of innate capacity and are intended to be a measure of whether the one who takes them has or has not the capacity to profit by musical training. There are six phonograph records. In the first test, for example, the pupil listens to two tones and is then asked to make some judgment concerning the differences that he hears. The same idea applies to the other tests. In this manner, the tests measure sense of pitch, sense of intensity, sense of time, sense of consonance, tonal memory, and sense of rhythm.

The pitch test determines what is the smallest difference between two tones of different pitch that the individual can distinguish. There is a standard tone with a given frequency, and the others that are compared with it have different frequencies. The person who takes the test hears the standard and then judges whether the other tones are higher or lower than the standard. The intensity test seeks to find out what is the smallest difference in loudness that the listener can detect. He is asked to tell whether one tone heard is weaker or stronger than another tone heard. In the test for time, the hearer listens to three clicks which have two different tone intervals. He tells whether the first is longer or shorter than the second interval. The consonance test has combinations composed of two tones which have different degrees of consonance. The one being tested is given a definition of consonance. He is told that tones have consonance if they are smooth, blended, and fused. On this basis, he reports whether the second of two combinations is better or worse in this respect. According to the author of the test, this is really a test of the sense of harmony. Musical memory is tested by measuring the memory span. The listener is caused to hear two sequences of tones, in the second of which one tone is changed. He identifies the tone that is different. The rhythm test has two rhythmic patterns, and the second is the same as or different from the first pattern.<sup>24</sup>

<sup>23</sup> Lowery, H. "Cadence and Phrase Tests in Music," *British Journal of Psychology*, 17:111-118. 1926.

<sup>24</sup> Seashore, Carl E. *The Psychology of Musical Talent*. New York: Silver Burdett Company. 1919.

## REVISED SEASHORE MEASURES OF MUSICAL TALENT

The original Seashore tests have been considerably revised and improved. In the revision, the consonance test was dropped, and a timbre test was added. The time test and the rhythm test were considerably improved. A great deal of experimental data had accumulated from the use of the tests, and a large amount of experimentation with the tests had been done in the laboratories at the State University of Iowa. The tests had been widely used elsewhere and constructively criticized in a large number of publications which had been written concerning their use. In the revision, a means of measuring the individual's capacity for distinguishing differences in timbre was considered necessary in determining musical capacity. The new timbre test measures capacity to distinguish between complex sounds that are different only in their harmonic structure. In the test, there are fifty pairs of tones. In each series of tones, half the pairs have the same harmonic structure, and the other half have a different structure. The listener determines whether the timbre is the same or different in any given pair. In revising the time test, unfilled intervals between clicks were filled, and pairs of short, pure tones of a given frequency were used as a variation of duration. In the revision of the rhythm test, brief tonal pulses, as they are called, were employed in place of clicks in creating rhythmic patterns. These tests have been found to be reliable. Since the capacities measured by these tests are innate, they are not, the author says, subject to training.<sup>25</sup>

## KWALWASSER-DYKEMA MUSIC TESTS

The Kwalwasser-Dykema music tests require the use of the phonograph. There are ten tests. a) Tonal memory is tested by using twenty-five pairs of tonal patterns of increasing length and by requiring pupils to tell whether the pair consists of the same or different halves. b) Quality discrimination is determined by playing a motive twice on the same or a different instrument and requiring the pupil to determine whether it has the same or a different tone quality. c) Intensity discrimination is measured by sounding tones and chords with only a difference in intensity and having the pupil tell whether the second is louder or softer than the first. d) Tonal movement is determined by playing thirty four-tone tonal patterns with a fifth tone required for completion, and the pupil indicates whether the fifth tone should be above or below the fourth tone. e) Time discrimination is measured by playing twenty-five items of three tones each, of which the first and the third are of equal length but the second variable, and having a pupil

<sup>25</sup> For a complete account of the revision of the Seashore tests, see:

Saetveit, Joseph G., *et al.* *Revision of the Seashore Measures of Musical Talent*. Iowa City: University of Iowa Press. 1940.

judge whether or not the three intervals of each test item have the same or different length. f) Rhythmic discrimination is tested by using twenty-five paired rhythm patterns that differ in intensity or duration, or in both respects, and having the pupil decide whether the second is the same or a different pattern. g) The pitch discrimination test requires the pupil to decide whether or not the tone has changed in each of forty items, in each of which a tone is sustained for three seconds either with or without a change in pitch. h) Melodic taste is measured by ten items, each of which is once repeated, in which the first phrases of the two melodies are the same but the second are different, and the pupil judges which of the two final phrases is the better on the basis of appropriateness to the first phrase. i) Pitch imagery is determined by using twenty-five tonal patterns in notation and requiring the pupil to answer as to whether or not they are the same as or different from those heard on the phonograph. j) Rhythm imagery is tested by using twenty-five items in notation and having the pupil decide whether or not the rhythm patterns heard on the record are the same as or different from those which he has before him on the printed page.<sup>26</sup>

#### ACHIEVEMENT TESTS IN MUSIC

##### MOSHER TEST OF INDIVIDUAL SINGING

One Mosher achievement test in sight singing represents an attempt to construct an individual test of ability in sight singing. There are twelve exercises which contain problems of increasing difficulty. They are problems which are found in public-school music.<sup>27</sup>

##### MOSHER GROUP TESTS OF SIGHT SINGING

Another set of achievement tests in sight singing attempts a very difficult thing. In them, Mosher tried to devise a test which would be an index of sight-singing ability. He studied the relationship between the results found by the use of his individual sight-singing test and a number of group tests. He reported that the ability to write tonal figures from hearing them furnished the best measure of sight-singing ability.<sup>28</sup>

##### HILLBRAND SIGHT-SINGING TEST

In his sight-singing test, Hillbrand presents six songs in printed form. The pupil is given a short time to study the songs and examine the

<sup>26</sup> Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, pp. 335-336. New York: Silver Burdett Company. 1938.

<sup>27</sup> Mosher, R. M. *A Study of the Group Method of Measurement of Sight-Singing*. New York: Bureau of Publications, Teachers College, Columbia University. 1925.

<sup>28</sup> Mosher, R. M. *Ibid.*, pp. 29-59.

notation. He is then required to sing the songs, and the teacher records his errors on her copy of the test.<sup>29</sup>

#### GILDERSLEEVE MUSIC-ACHIEVEMENT TEST

A music-achievement test by Gildersleeve deals with musical knowledge which comes as the result of training. It stresses ability in using music notation. It tests a) ability to give the names of compositions played by the person who is acting as examiner; b) recognition of changes in pitch, meter, key signature, and meter signature; c) writing key signatures and locating *la* in six different keys, as well as using accidentals, knowing note values, knowing time signatures, and transposing a G-clef phrase to the bass clef; d) responding to fifteen items dealing with instrumentation, theory, history, and harmony; and e) recognizing compositions from the score.<sup>30</sup>

#### BOWEN'S GRADED MELODIES FOR INDIVIDUAL SIGHT SINGING

A series of melodies for testing sight singing, by Bowen, consists of eight tests. Each test consists of a series of melodies. They are written on slips, and there are six gradations of each melody. The idea of the test is to determine the level of sight singing by discovering how difficult a melody the child can read. There is a very great need for a sight-reading test in music, for it is a fundamental ability. It is doubtful, however, that this test adequately identifies levels of such ability.

#### FULLERTON STANDARDIZATION TESTS IN MUSIC FOR RURAL SCHOOLS

A set of tests by Fullerton, designed especially for rural schools, is said to cover the minimum essentials of music. Each pupil is given an individual test. Phonograph and records are used.<sup>31</sup>

#### IOWA SINGING TESTS

The Iowa tests of singing are comprised of three tests. They are given by the use of the tonoscope. They deal with singing keynote, singing interval, and discriminative control of pitch. The tests are not standardized.<sup>32</sup>

#### KELSEY STANDARDIZED TESTS OF MUSICAL ACHIEVEMENT

A series of tests of musical achievement by Kelsey consists of one test for each of four grades from the third through the sixth grade. The

<sup>29</sup> Hillbrand, E. K. *Sight-Singing Test*. Yonkers: New York: World Book Company. 1923.

<sup>30</sup> Mursell, James L., and Glenn, Mabelle. *Op. cit.*, pp. 336-337.

<sup>31</sup> Fullerton, C. A. *A One-Book Course in Elementary Music and Selected Songs for Schools*. Chicago: Follett Publishing Company. 1931.

<sup>32</sup> Brennan, F. M. "A Report of Three Singing Tests Given on the Tonomer," *Psychological Monographs*, 6:249-262. No. 1. 1926.

tests cover a good many items which are classed among the fundamentals of music and include musical symbols, knowledge of syllable and pitch names, measure signatures, key signatures, note and rest values, major and minor keys, sharp and flat chromatics, and definitions of terms. The tests require knowledge of orchestral instruments, artists, composers, and compositions. They have been standardized and have norms.<sup>33</sup>

#### McCAULEY EXAMINATION IN PUBLIC-SCHOOL MUSIC

McCauley has made a test in public-school music based on items secured by selecting details from courses of study in music that are used throughout the United States. Both city and state courses were used in making the selection. The purpose of the test is to find out the extent to which children actually learn what is contained in courses of study. The test seeks to parallel as closely as possible the content of courses of study in music. There are tentative norms for this test.<sup>34</sup>

#### GERRISH TEST IN PRIMARY SIGHT SINGING

A test in primary sight singing by Gerrish is an individual test. It measures the children's ability to sing at sight melodic groups found in song material. Each form of the test consists of forty melodic groups which were taken from the first readers of several music series. Each melodic group consists of not more than four notes. The test material is arranged on cards. The test has not been standardized.<sup>35</sup>

#### PROVIDENCE INVENTORY TEST IN MUSIC

The Providence inventory test in music is based on an analysis of the course of study in music made in Providence, Rhode Island. The purpose of the test items is to determine the extent to which the materials of the course have been mastered. The tests cover the naming of notes; placing *do*; naming note values, key signatures, measure signatures, rest values, syllables, melodies, and symbols. It is purely a test of musical knowledge, and it covers thoroughly the ground of elementary-school music. It is an achievement test for measuring the details of musical technicalities. The test has been standardized.<sup>36</sup>

<sup>33</sup> Kelsey, Julia R. *Kelsey Standardized Tests of Musical Achievement*. Cincinnati: C. A. Gregory Company. 1931.

<sup>34</sup> McCauley, Clara J. *McCauley Examination in Public-School Music*. Knoxville, Tennessee: Joseph E. Avent. 1933.

<sup>35</sup> Gerrish, O. M. "Measuring the Musical Accomplishment of Young Children," *Yearbook of the Music Educators National Conference*, pp. 297-305. Chicago: Music Educators National Conference. 1933.

<sup>36</sup> Allen, Richard D., Butterfield, Walter, and Tully, Marguerite. *Providence Inventory Test in Music*. Yonkers: World Book Company. 1932.

#### TORGERSON-FAHNESTOCK MUSIC TEST

This test by Torgerson and Fahnestock has two parts. The first part deals with music theory and measures knowledge of note and rest values, time signatures, pitch and syllable names, marks of expression, repeat bars, slurs, major and minor key signatures, and natural and harmonic minor scales. The second part measures ear-training ability. It requires writing the names of syllables from oral dictation, writing time signatures, giving bars for incomplete notation in four melodic fragments, detecting errors in notation in both pitch and time, and writing notes on the staff from dictation.<sup>87</sup>

#### BEACH STANDARDIZED MUSIC TEST

A standardized music test by Beach is the pioneer music test, and is mentioned for its historical value. It attempts too much and has structural defects. The test contains printed samples of the staff followed by questions. The pupils identify and mark certain elements of notation, or they respond with certain knowledge when melodies are played from the music printed in the test. The test was designed to measure such things as knowledge of essential facts of musical notation, ability to hear and distinguish the component parts of music, aural recognition of the structural elements of music, pitch discrimination, musical memory, sight singing through indirect methods, and writing of music.<sup>88</sup>

#### HUTCHINSON MUSIC TESTS

Music tests by Hutchinson are measures of silent reading and recognition. The tests contain the notation of twenty-four different musical compositions from which one or two phrases of the melody are presented in printed form. The child selects from a list of printed titles those which correspond to the composition as printed. It is, then, a test of tonal imagery, which is held to be a condition of success in music reading.<sup>89</sup>

#### KNUTH ACHIEVEMENT TEST IN MUSIC

An achievement test in music by Knuth attempts to measure ability to recognize certain rhythmic and melodic elements in musical notation. A series of four-measure phrases is played on the piano. The test contains the first two measures as played, and the pupil selects the last two from four printed musical illustrations. The test measures the

<sup>87</sup> Torgerson, T. L., and Fahnestock, Ernest. *Music Tests*. Bloomington, Illinois: Public School Publishing Company.

<sup>88</sup> Kwalwasser, Jacob. *Tests and Measurements in Music*, pp. 55-64. Boston: C. C. Birchard and Company. 1927.

<sup>89</sup> *Ibid.*, pp. 74-79.

pupil's ability to recognize the score but does not test his musical performance.<sup>40</sup>

#### KWALWASSER-RUCH TEST OF MUSICAL ACCOMPLISHMENT

Kwalwasser and Ruch have devised a test of musical knowledge. It provides an inventory of the knowledge about music and the musical ability and skill which the pupil has acquired. It can be used in the fourth grade and in all grades above that level through high school. It measures knowledge of musical terms and symbols, recognition of the names of music syllables, detection of errors in pitch in a familiar melody, detection of errors in time in a familiar melody, recognition of pitch names, knowledge of time signatures, knowledge of key signatures, knowledge of note values, knowledge of rest values, and recognition of note melodies from notation.<sup>41</sup>

#### OREGON MUSICAL DISCRIMINATION TEST

A musical discrimination test for Oregon is comprised of a series of forty pairs of musical selections, presented on a phonograph record. One item in each pair appears in its correct form, but in the other item its rhythm, harmony, or melody is changed. The child taking the test indicates which of each pair of items he prefers and tells whether the difference is in rhythm, harmony, or melody.<sup>42</sup> One of the authors of this test has devised two other tests. One is a test of musical concepts, and the other is a test for attitude toward music.<sup>43</sup>

#### SCHULTZ TEST OF LISTENING POWER IN MUSIC

A listening test by Schultz measures discrimination in listening to music. It covers mode, tempo, measure elements, form, nationality, dance types, march types, instrumental lyric types, modulation, style of instrumental composers, style of period, song types, style of song composers, style of operatic composers, discrimination between pure and program music, vocal discrimination, instrumental discrimination, and thematic development. Only a part of the test is intended for the elementary school.<sup>44</sup>

<sup>40</sup> Knuth, William E. *Knuth Achievement Tests in Music*. Minneapolis: Educational Test Bureau, Inc. 1936.

<sup>41</sup> Broom, M. E. *Op. cit.*, pp. 241-242.

<sup>42</sup> Hevner, Kate, and Lansbury, John. *Oregon Musical Discrimination Test*. Chicago: C. H. Stoelting Company. 1935.

<sup>43</sup> Hevner, Kate. "Appreciation of Music and Tests for Appreciation of Music," *University of Oregon Publication*, 4:83-150. No. 6. 1934.

<sup>44</sup> Schultz, E. J. "Testing Listening Power in Music," *Yearbook of Music Educators National Conference*, pp. 306-312. Chicago: Music Educators National Conference. 1933.

#### ADLER MUSIC-APPRECIATION TESTS

Adler's appreciation tests consist of six sets of musical compositions in each of two series. Each composition has four different versions. The four forms vary in excellence, and the pupils are asked to indicate the best and the poorest in their judgment based upon the extent to which they enjoyed the music. The test purports to measure musical preference. The four versions are called the original, a dull, a sentimental, and a chaotic version. At the present time, this test has not been standardized.<sup>45</sup>

#### KWALWASSER TEST OF MUSIC APPRECIATION

Kwalwasser's test of music appreciation is entirely a paper test and, in reality, it is a test of musical information and knowledge. It hardly touches that intangible quality called appreciation. There are sections on history and biography, instrumentation, and musical form. The history and biography section includes classification of artists, nationality of composers, composers of famous compositions, classification of composers by types of composition, and general knowledge of composers and compositions. There are three tests on instrumentation: production of tones on orchestral instruments; classification of orchestral instruments; and general knowledge of instrumentation. Musical form is measured by a single test on music structure and form.<sup>46</sup>

#### MOHLER-TRABUE SCALES FOR ORCHESTRAL MUSIC

A set of scales for measuring judgment of orchestral music by Mohler and Trabue involves phonograph records of different musical compositions which have assigned values of merit. Pupils are asked to detect differences in merit as the selections are played. This purports to be a test of music appreciation and comes nearer to that ideal than any other test.<sup>47</sup>

#### COURTIS STANDARD RESEARCH TESTS

These standard research tests consist of two tests. In the first test, the pupil judges what life activity is represented by music played; in the second, what thought is represented. The first test, then, is a test of recognition of characteristic rhythms. The activity can be identified by listening to the rhythm of the music. In one test, the pupil is represented as making a trip on foot or by boat or on skates or on

<sup>45</sup> Adler, M. J. "Music Appreciation: An Experimental Approach to Its Measurement," *Archives of Psychology*, No. 110. 1929.

<sup>46</sup> Kwalwasser, Jacob. *Op. cit.*, pp. 90-98.

<sup>47</sup> Trabue, M. R. "Scales for Measuring Judgment of Orchestral Music," *Journal of Educational Psychology*, 14:545-561, December, 1923. Baltimore: Warwick and York.



horseback. The rhythm of the music as played tells how he is traveling. In the second test, the pupil is supposed to be thinking about a circus or a missionary or a policeman or a soldier. The melody is supposed to represent one of these ideas about which the pupil is thinking.<sup>48</sup>

The Delaware State Music Achievement Test for Rural Schools, published in 1934, has some merit, but it also has very serious faults.<sup>49</sup>

There are several other tests in the field of music but those which have been mentioned cover the ground in a manner which is representative of testing in music.

<sup>48</sup> Kwalwasser, Jacob. *Op. cit.*, pp. 98-99.

<sup>49</sup> Gildersleeve, Glenn. "Standards and the Evaluation and Measurement of Achievement in Music," *Music Education, Thirty-fifth Yearbook of the National Society for the Study of Education*, p. 204. Bloomington, Illinois: Public School Publishing Company. 1936.



## » CHAPTER SEVENTEEN «

# Values and Uses of Present-Day Tests in Music Education

ON THE BASIS of the foregoing listing and descriptions of tests in music and the preceding general discussion of testing and measuring, it is now possible to consider interpretatively, as well as critically, the various tests now available in the field of music education. An exhaustive treatment of this topic will not be attempted, but enough will be said to satisfy the needs of classroom teachers and supervisors of music education, except those few who desire to make a special study of the subject. For them, the selected references at the end of the book and those included in this and the preceding chapters will be a guide to further reading.

### OBJECTIVITY, RELIABILITY, AND VALIDITY OF TESTS

It is important to consider the questions of objectivity, reliability, and validity in connection with any test. Personal judgment of the person who scores the test must not enter into such scoring. The test must be so constructed as to make possible objective rather than subjective scoring. Otherwise, errors would come into results derived from the giving of the test. The response of the pupil who takes the test must be objective as, for example, placing a circle around a word or indicating which of several possible statements is the true answer to the question or truly completes the sentence. The time limit must be definite and the directions positive and unambiguous in their statement. A test is valid when it actually measures the characteristic or ability which it was designed to measure. A test must be accounted as of little value unless it has a high degree of validity. Validity may be determined by measuring a trait or ability with a test which is known to be valid and, then, by applying the test of unknown validity. A test is reliable when it has a high degree of consistency. It can be called reliable when, on being given a second time, the results are found to be reasonably consistent with the first application of the test. Two forms

of the same test will give consistent results if the test has reliability. These characteristics must be given consideration in evaluating music tests.

#### CRITICAL EVALUATION OF TESTS IN MUSIC EDUCATION

It seems, from a careful study of music tests and their purposes, as judged by those who have devised them, that they fall into four classes with reference to the objectives for which they have been developed. Some are obviously achievement tests in music. Several are diagnostic, and perhaps some of those which are classed as achievement tests have diagnostic values. One, at least, is intended to measure music appreciation. Several are tests of musical talent, and they undoubtedly have prognostic values. Power tests are found, and unquestionably several may be used for survey purposes.

Many critical discussions of tests are now available, and several deal wholly or in part with music tests. There are two extreme views in connection with this question. One represents blind faith in tests and testing. The other can see no good whatsoever in the entire movement. It will be the purpose in this discussion to make a brief but unprejudiced evaluation of music tests. Undoubtedly, some values exist; and grave faults may also be found. It will be the aim to seek those values which classroom teachers and supervisors of music may accept and from which they may gain assistance in better teaching of music in elementary-school classrooms. It will also be the aim to point out pitfalls which are to be avoided.

The Kwalwasser-Ruch test of musical accomplishment is called an achievement test, but it does not measure the results of teaching as shown in ability to sing or possession of a better taste in music or any similar product of teaching. It does not measure musical ability in any real sense. It does, however, cover very comprehensively the knowledge and technical skills with which it purports to deal. These results are among those which should be acquired in the elementary school, but the test seems difficult for fourth-grade pupils. In spite of these statements, the original declaration holds: this test is not a measure of musical ability or broad achievement of the goals of a well-planned elementary-school program in music, except in a very restricted sense. To set up as aims of elementary-school music only the accomplishments measured by this test would point music teaching in the direction of acquisition of mere knowledge and a few technical skills. Probably many of these things will come, however, as by-products of good work in music. About the same thing can be said concerning the Gilder-sleeve tests, for they are tests of knowledge about music, especially

music notation, and not in any real sense measures of ability to sing, to play an instrument, to enjoy music, or even developing taste and appreciation.<sup>1</sup>

Hillbrand's individual test of sight singing is used to record technical errors made by pupils in sight singing. Mosher's test of individual ability in singing has the test items arranged in order of difficulty. It is likewise an instrument for recording technical errors. He has tried to arrange a series of group tests which, while they do not directly measure sight-singing ability, seek to establish an index of such ability. He worked out correlations between his individual sight-singing test and his group tests. His group tests dealt with technical aspects of music. Probably the Hillbrand test and, very likely, the Mosher test have considerable diagnostic value in the matter of inventory of pupils' technical errors in singing. This value is, of course, limited to those aspects of music with which the tests specifically deal. It seems difficult to conclude, however, that proving freedom from technical errors in sight singing or finding high correlation between freedom from such errors and technical knowledge of musical notation is an adequate measure of achievement in singing, except in a very narrow and restricted sense. The values which come from using the voice in expressing thought and feeling in classroom and other group and individual singing are far broader and more inclusive than anything that these two tests measure. So far as they go and for what they purport to measure, they perhaps meet the requirements for valid tests. No one, however, should go so far astray in his thinking about the objectives of public-school music as to consider these tests appropriate measures of all that is intended to be attained in the lives of elementary-school children through the medium of song singing.

Both the Oregon test and the Knuth test are based upon hearing. In the Oregon test, phonograph records are used; and pupils are required to distinguish changes in rhythm, harmony, or melody in the second of two items in a considerable number of paired selections. Pupils who can recognize each change in the second items in each pair and tell whether it is in rhythm, harmony, or melody will rank high in the test. In the Knuth test, the piano is used. The pianist plays a musical phrase of four measures. The first two measures are in the test and are as played. The pupils then identify the last two, which are among those in four printed musical illustrations. It is, thus, a test in recog-

<sup>1</sup> For confirmation of these interpretations and constructive criticisms, see: Mursell, James L., and Glenn, Mabelle. *The Psychology of School Music Teaching*, pp. 336-337.

Broom, M. E. *Educational Measurements in the Elementary School*, pp. 241-242.

nizing music from its printed notation. It does not measure performance. This test has some value for diagnostic purposes. Both the Oregon and Knuth tests are measures of limited segments of music, and neither is in any large sense a test of achievement in music or musical ability. Such a statement, however, does not detract from the values which such a test as the Knuth test possesses, even though they are restricted and limited in consideration of the whole possible large field for accomplishment in music. It does show the extent of the pupil's ability to perceive notation, and that is one of the important technical abilities in music. Having the pupil indicate whether something is correct or incorrect in regard to notational symbols does not measure knowledge of notation. He merely listens and indicates on the test what he has heard. The test is said to have a high reliability.<sup>2</sup>

The Torgerson-Fahnestock tests are another example of measurement of theoretical knowledge related to the staff. One part of the test measures ear-training ability by requiring the person taking the test to write from dictation certain forms and symbols. The test has diagnostic value in the limited field with which it deals. It has considerable usefulness as a measuring instrument in its own restricted field. It is in no sense a measure of musical achievement for evaluating the success of a comprehensive music program in public schools, nor does it measure musical ability in its larger meaning.<sup>3</sup>

Only one test has been constructed with the clear and frank avowal of purpose to measure appreciation of music. This test is intended also to measure musical information. Reference is here made to the Kwalwasser Test of Music Appreciation. This quite new test is really intended for high-school classes, but it may possibly be used in the highest grades in the elementary school. It is, however, in no sense a measure of music appreciation. It is the most comprehensive test of music information that has yet been made. Stripped of its claim of being a test of appreciation, it can be accounted a valuable instrument for measuring comprehensively knowledge and information about artists, composers, compositions in music, instrumentation, and musical form. This test is really not even an achievement test in the sense that it measures accomplishment in line of performance in music or technical abilities acquired as the result of school training in music. It must be accorded a high rating, nevertheless, as an instrument for recording pupils' acquired knowledge about those phases of music with which it deals. It conforms to principles of good test construction.<sup>4</sup>

<sup>2</sup> Mursell, James L., and Glenn, Mabelle. *Op. cit.*, pp. 338-339.

<sup>3</sup> *Ibid.*, pp. 337-338.

<sup>4</sup> Broom, M. E. *Op. cit.*, pp. 243-244.

The last three tests to be discussed may be considered together, although they are not identical in form or purpose. One is an older test and rather well-known, particularly among psychologists. Another made along somewhat similar lines is a newer measuring instrument. These two tests deal with a number of fundamental abilities in music, while the third test deals with only one such ability. All three may be called tests of capacity. All three are prognostic, at least to some extent. All three have at least reasonably high objectivity.

The tests referred to here are the Seashore Measures of Musical Talent, the Kwalwasser-Dykema Music Tests, and the Drake Musical Memory Test. These tests have already been described, and it is necessary here only to discuss and evaluate some of their more general characteristics.

The Drake Musical Memory Test is intended to be a test of musical capacity but it differs from the Seashore and Kwalwasser-Dykema tests in the fact that it is a single test rather than a battery of tests. It measures the one capacity: namely, musical memory. It has undoubted prognostic value; and it is also, to some extent at least, a diagnostic test. It is far from proved, however, that musical memory is to such a complete degree a fundamental of fundamentals in innate musical ability as to be a satisfactory measure of native musical talent. There is no doubt that musical memory is one very fundamental ability in the composite of which, according to many students of the subject, general musical ability is constituted. This test has undoubted value in testing for the one capacity which it purports to measure. That it can take the place of the Seashore tests as the one single test which predicts capacity to learn in public-school music is very seriously doubted. In fact, on the basis of present knowledge and research, it can be stated with considerable positiveness and great assurance that it cannot be safely substituted for these other tests. This should not, however, detract from its value for what it purports to do in the measurement of music ability.

The Seashore tests clearly measure innate musical ability and not the results of school training in music. They are what they purport to be: namely, tests of musical talent or what may properly be called general musical ability. This, however, is doubted by at least one student of music education.<sup>5</sup> It is affirmed, however, by a well-known student in the testing and measuring field that they do fairly satisfactorily accomplish their purpose.<sup>6</sup> But it is not yet clearly established that pupils who gain a high rating on these tests will become proficient musicians and that those who achieve a low rating will be able to accomplish

<sup>5</sup> Mursell, James L., and Glenn, Mabelle. *Op. cit.*, pp. 335-336.

<sup>6</sup> Broom, M. E. *Op. cit.*, p. 240.

little or nothing in the way of achievement in the musical field.<sup>7</sup> The same author points out that the tests have a negative rather than a positive prognostic value, but he hastens to offer the warning that low scores on this test should not bar any pupil from participation in public-school music. Low scores, especially, he says, are no indication that a pupil cannot gain great values from appréciation of music.<sup>8</sup> One student seems to have found a more close correlation between these tests and such proficiencies as sight singing and singing on pitch than between the tests and general musical ability.<sup>9</sup>

The Kwalwasser-Dykema tests are relatively new as compared with the Seashore tests, and they have not yet been subjected to as great amount of research as have the former tests. Whitley found them low in reliability.<sup>10</sup> She also found them less discriminative than the Seashore tests.<sup>11</sup> Like the Seashore tests, they seek to isolate and measure a number of elements of what is believed to constitute general musical ability. On the whole, the Seashore tests are considerably more reliable than the Kwalwasser-Dykema tests.<sup>12</sup> There is, however, another consideration.

Perhaps both the Seashore and the Kwalwasser-Dykema tests miss the point in failing to take into account the fact that the whole is more than the sum of all its parts. They run counter to the well-known organismic principle that the characteristics of the whole cannot be predicted from a study of the characteristics of the ingredients.<sup>13</sup> In view of this principle, may not a whole new series of research studies be necessary in connection with these tests before final conclusions can be drawn? May it not be necessary for someone who is familiar with organismic psychology and testing as well as music and music education to devise a test of general and innate musical capacity conceived as a functional unit rather than a series of special abilities? Can such a test be devised? This question is left for future consideration by anyone who cares to make the attempt. Such a study would involve the whole question of organic capacity and acquired personal capacity as related to music, the physical basis for special talent, and the extent to which previous personal learnings function as a basis for further learn-

<sup>7</sup> *Ibid.*, p. 240.

<sup>8</sup> *Ibid.*, p. 240.

<sup>9</sup> Mursell, James L., and Glenn, Mabelle. *Op. cit.*, p. 334.

<sup>10</sup> Whitley, Mary T. "A Comparison of the Seashore and the Kwalwasser-Dykema Music Tests," *Teachers College Record*, 33:731-751. May, 1932. New York: Bureau of Publications, Teachers College, Columbia University.

<sup>11</sup> *Ibid.*, p. 749.

<sup>12</sup> Schoen, Max. *The Psychology of Music*, p. 188.

<sup>13</sup> Wheeler, Raymond H. *The Science of Psychology*, p. 25 (Second Edition). New York: Thomas Y. Crowell Company. 1940.

ing. It is in part a question of the influence of accretions to personality in the form of abilities and appreciations as a basis for getting more of the same thing — undoubtedly a problem of paramount importance in music education as in any other similar field.

It is not the purpose in this connection to enter upon a detailed discussion of the validity and the reliability of all the different aptitude and achievement tests in music. Such a discussion might be of interest to the psychologist and to the small number of people who are concerned with research in music education. It would be likely, however, to have little interest for the classroom teacher. It would also lead to a number of technical and controversial questions. Besides, the few who are interested in such questions can consult the actual sources from which it is necessary to draw information in regard to these various issues.<sup>14</sup>

In summary of what has been said up to this point, it may be declared with entire assurance that no achievement test now exists in the field of music which measures in a comprehensive and reliable manner those attainments on the part of pupils which represent sound objectives of a modern and well-conceived program of public-school music as a phase of the total program of elementary education. Perhaps such a test never will be or never can be devised. Certainly, no test of ability in music appreciation can be devised in terms of any testing principles now found in standardized tests. Observed behavior of pupils can be taken as an indication of a taste developed or a new attitude gained as a result of good teaching, which constitutes a change in personality in a new sense of value.<sup>15</sup> It is doubtful that it will ever be done by any formal test; it may be done by carefully kept records of observation of individual pupils. Any teacher who has had close and continued contacts with her pupils can note evidences of many of these changes in her pupils. Perhaps this is the only way in which that kind of learning can ever be made a matter of record.

It is difficult to see how group tests in sight singing can ever be de-

<sup>14</sup> For further discussion of this problem, see the following references in addition to those already mentioned:

Brown, A. W. "The Reliability and Validity of the Seashore Tests of Musical Talent," *Journal of Applied Psychology*, 12:468-476. Athens, Ohio: Ohio University. 1928.

Lanier, L. H. "Prediction of Reliability of Mental Tests and Tests of Special Abilities," *Journal of Experimental Psychology*, 10:69-113. Columbus, Ohio: Ohio State University. 1927.

Kwalwasser, Jacob. "Music," *Review of Educational Research*, 7:130-131. Washington, D.C.: National Educational Association. 1937.

Mursell, James L. "Music," *Review of Educational Research*, 8:58-59. Washington, D.C.: National Education Association. 1938.

<sup>15</sup> See Morrison, Henry C. *Basic Principles in Education*, p. 38. Boston: Houghton Mifflin Company. 1934.



veloped. On the other hand, it is very likely that individual sight-singing tests can be so perfectly devised that technical errors can be inventoried and recorded and be made a basis for remedial teaching in this somewhat narrow but yet important respect.

To devise a way to measure singing as a means of expressing meaning and emotion, which is its purpose under modern conceptions of elementary education, is a baffling problem. It may never be possible to solve it satisfactorily by means of an objective, reliable, and valid test. It is possible that either some of the present tests or some new test can measure satisfactorily such native or acquired abilities as feeling for rhythm, tonal memory, time discrimination, and many similar and isolated technical aspects of musical ability.

Valid and reliable tests of musical knowledge and information certainly can be developed, for several such tests already have been made with considerable success. No formal test of the standardized type can ever be developed to measure the extent and quality of pupils' enjoyment of singing or playing an instrument or listening to good music except, perhaps, a profile of participative attention or response for a whole class.<sup>16</sup> Complete absorption of pupils in a period devoted to singing songs with evident interest at white heat and noticeably fervent and sincere expression of the feeling of a fine song is an indication which cannot be ignored by the teacher. It is something, however, which can never be measured by any formal standardized test which is yet within contemplation. Whether or not pupils are avid listeners to the good music which is now available through the medium of the phonograph and the radio, and reject that which is of low order, indicates the development of taste and a sense of values. Such things are hard to record systematically and on a comprehensive scale.

It is doubtful whether any present tests, by which technical errors in knowledge of music notation are detected, constitute adequate tests of ability to read music comparable to present-day tests in reading English discourse. The pupil who reads English orally interprets and expresses meaning in one simultaneous process. The pupil who sings likewise interprets symbols and expresses thought or feeling. The two processes have a good deal of similarity. No existing music test measures the music-reading process completely, as thus conceived. It is doubtful that any present-day reading test completely measures reading as a total process of thinking meanings and expressing thought through the voice. It is not to be expected, therefore, that such measurement can be done in the field of music. It seems unlikely that a reading test in

<sup>16</sup> See Morrison, Henry C. "Sustained Application," *The Practice of Teaching in the Secondary School*, pp. 141-157.

music which really measures the mental and expressional process constituting the total act of reading the notation and the words of a song and giving expression to what the mind interprets, in the form of song, will soon, if ever, be devised. Since the whole is more than the sum of all its parts, it is doubtful whether a battery of tests which measure a considerable number of isolated aspects of reading ability really constitutes a test of the total process as a functional whole which is called reading. Reading ability is something more than ability to give meanings of words in isolation, recognize entire phrases in isolation, answer questions correctly about a passage read, give the names of individual letters, and sound isolated elements of words or whole words. When all these have been measured, it is not certain that the act of reading has been measured. That is a mental process which probably defies formal measurement. It is to such an extent a qualitative thing that it cannot be measured. In the same way, the expression of meaning, joy, sorrow, sadness, mirth, and many other similar feelings in song can never be measured in any formal sense. Certain elements entering into this process, which are not the same when taken by themselves apart from their functional relationships, can be quite reliably measured, but such measurement does not constitute measurement of the process itself, of which these are only ingredients.

This viewpoint is contrary to what many people think about testing. Anyone who holds the organismic viewpoint in psychology is entitled to take this position. It does not mean, however, discounting the whole idea of testing. It is merely a recognition of the fact that measurement of isolated elements of a functional whole does not constitute measurement of the whole in a complete and adequate sense.

The question of teacher-made tests deserves at least passing consideration. Teacher-made objective examinations are believed to have considerable value. A teacher who has had good preparation in one or more courses in testing and measuring can make acceptable tests of great value.<sup>17</sup> Such tests are possible in the field of music.

#### INTELLIGENCE AND GENERAL MUSICAL ABILITY

A considerable amount of research has been done in connection with music, and a large part of it has grown out of the use of the Seashore tests. There is a rather large body of published material concerning these tests.<sup>18</sup> The accompanying list of references does not, however,

<sup>17</sup> Broom, M. E. "Standardized Versus Teacher-made Objective Examinations," *Educational Measurements in the Elementary School*, pp. 87-103.

<sup>18</sup> See, for example, the following, which are typical of what has been done in this field:

Seashore, C. E. *The Psychology of Musical Talent*. New York: Silver Burdett Company, 1919.

pretend to include all the research in this field. It would require a volume to summarize everything written on the subject. It is the purpose here to mention only a few of the disclosures of research in connection with music. Most books on general and applied psychology now give more or less space to these investigations or to a general psychological analysis of music, and any reader can refer to these volumes or to the various research studies for further information in this important field.

One of the major considerations in connection with research in music is the relation of intelligence to general musical ability. There seem to be conflicting conclusions in this connection. One prominent student of education states that any classroom group of pupils who rate low on intelligence tests will have in it equally as large a number of pupils who are outstanding in musical abilities as has any class which rates very high in intelligence.<sup>19</sup> He refers to ability to sing, play an instrument, or appreciate music. A leading American psychologist positively declares that "one far-reaching element in musical merit is the general level of intelligence."<sup>20</sup> Another psychologist confirms the finding that there is no clearly defined musical sensitivity in the case of children who rate very high in intelligence.<sup>21</sup> One of the authors of the newer Kwalwasser-Dykema tests quite recently has made a declaration which seems to have come from his own research efforts as well as study of other research findings. According to his statement, low correlations between intelligence and the music tests of innate sensory capacity are likely to exist. It cannot be said, he declares, that low intelligence and superior musicianship are likely to be found together; inferior intelligence is as likely to be found with superior musical ability as is superior intelligence.<sup>22</sup> A survey of research results, he reasons, shows that it is

Schoen, Max. "Recent Literature on the Psychology of the Musician," *Psychological Bulletin*, 18:483-489. 1921.

Hollingworth, Leta S. "Musical Sensitivity of Children Who Test above 135 I.Q.," *Journal of Educational Psychology*, 17:95-109. Baltimore: Warwick and York. 1926.

Moore, Henry T. "The Genetic Aspect of Consonance and Dissonance," *Psychological Monographs*, 17, No. 2, Whole Number 73. 1914.

Gaw, Esther A. A Survey of Musical Talent in a Music School," *Psychological Monographs*, 31:128-156.

Schoen, Max. "The Validity of Tests of Musical Talent," *Journal of Comparative Psychology*, 3:101-121. 1923.

<sup>19</sup> McGaughy, J. R. *An Evaluation of the Elementary School*, p. 364.

<sup>20</sup> Seashore, C. E. *Op. cit.*, p. 257.

<sup>21</sup> Hollingworth, Leta S. *Op. cit.*, pp. 95-109.

<sup>22</sup> Kwalwasser, Jacob. "The Appreciative Arts - Music," *The Implications of Research for the Classroom Teacher*, pp. 256-257. Washington, D.C.: National Education Association. 1939.

impossible to predict musicianship from music talent or music talent from general intelligence.<sup>23</sup>

It is to be noted in this connection, however, that certain German psychologists have found a clear and positive relationship between intelligence and musical ability.<sup>24</sup> An explanation of this apparent contradiction has been made which possibly is founded upon sound reasoning. American research is all based upon the use of the Seashore tests of musical talent, which look upon musical ability as a composite of many special abilities rather than as a functional unity. German psychologists seem to take just the opposite view of the matter. To them musical ability is a functional unity instead of a number of highly specialized and isolated abilities. Their measurements are based on this principle. Their thinking is dominated by organismic psychology, which makes a great difference. One American educator who is especially qualified to be a judge has made an explanation of the apparent disagreement between German and American psychologists in the matter now under discussion. He agrees with the foregoing summary of the difference between the German and the American point of view in psychology, as represented by those who have done research in the field of general musical ability, and he states as his opinion that musical ability goes with high intelligence. The correlation may be small between scores on tests of musical sensitivity and scores on an intelligence test, but there may be a close relationship between what he calls functional musical ability and intelligence.<sup>25</sup> Good music, he believes, is especially important for the child of high intelligence. Because such a child has superior capacity, music is an especially desirable expressive outlet for him. His personality is of the type which needs just such a mode of expression, and in such a manner he receives especially great benefit from music. Such a child, it is stated, can be educated for music.<sup>26</sup> That is an important social value which the community cannot afford to neglect.

Many people will think that there is sufficient evidence to justify agreement with Mursell's viewpoint, at least until further research has furnished additional clarification of the issue. After a consideration of all the facts in regard to this matter, they will hold the conclusion justifiable that musical ability and high intelligence are likely to go together, and that the reason why some of the research seems to point to a contrary conclusion is the false understanding of the nature of musical ability as a functional unity. This seems to be one of the pertinent problems for further research in music education. The au-

<sup>23</sup> *Ibid.*, p. 256.

<sup>24</sup> Mursell, James L., and Glenn, Mabelle. *Op cit.*, p. 20.

<sup>25</sup> *Ibid.*, p. 20.

<sup>26</sup> *Ibid.*, p. 21.

thors of this volume have some doubts about this question. It is not clear that those who discuss this problem all mean the same thing when they talk about intelligence. Do they mean native organic capacity? If so, it can be said with assurance that no test has yet been devised that measures organic capacity or native mentality. Intelligence means to many people today a distinct product of education in the form of understanding, comprehension, insight. This human characteristic increases as experience and learning go forward in life. There is no doubt that some children have physical traits that give them more talent in music than others possess, and that is an important factor in their musical learning. If teaching is based upon sound principles, how far can every normal individual go in learning music? The thought here takes us back to an old principle that has been reiterated in previous chapters: that what one has learned is the determining factor in what he can learn. This may be a neglected factor in music education. Perhaps, if teaching proceeds on this basis, all can learn far more music than many people have been willing to believe. This question is left here now as a problem for consideration by music educators. It may be that it points the need for a better application of sound educational principles in music education.

#### DISTRIBUTION OF MUSICAL ABILITIES

The distribution of special abilities, such as pitch and tonal memory as measured by the Seashore tests, seems to follow the normal probability curve, with few at either extreme and many in the middle range of ability.<sup>27</sup> This indicates that all children have some of these abilities; a considerable number, a good deal of ability; and a few, extraordinary ability. Probably other musical abilities are distributed in about the same manner among them.

#### KNOWLEDGE ABOUT MUSIC AND ABILITY IN MUSIC

The relation of knowledge about music and musicians and technical knowledge and skill in certain elements to ability to execute in music is a very important matter. Some research results are available in this field. In the case of Negro children, at least, knowledge of musical notation does not have too great a relationship to ability to sing. It was found that such children were inferior to white children in knowledge of musical notation but superior in ability to use such notation in singing.<sup>28</sup> The same investigator has reported further concerning this difference between actual ability to use notation in singing and

<sup>27</sup> Salisbury, Frank S. *Human Development and Learning*, p. 477. New York: McGraw-Hill Book Company. 1939.

<sup>28</sup> *Ibid.*, p. 478. (Report of an investigation by Kwalwasser at Gary, Indiana.)

theoretical knowledge of such notation. Eight different tests of knowledge about musical notation were given. Relatively low correlations were found between these tests and ability to sing at sight. The same low correlations were found with the Seashore tests of pitch and tonal memory.<sup>29</sup>

#### VALUE AND USE OF PRESENT-DAY TESTS IN MUSIC

In the light of this discussion, what shall be said concerning the value and use of present-day tests in the field of music? Shall such tests be used by classroom teachers, or by supervisors for teachers, in order that the latter may have the benefit of the test results? Are such results sufficiently reliable to warrant the time taken by teachers or supervisors to give and score the tests? Do the tests measure results of learning which are sufficiently significant as aspects of curriculum objectives in music education to justify the cost in time and money? The answer to these questions is a positive and unequivocal affirmative. There are many limitations and deficiencies in many of these tests. The music tests which have been described, however, represent an important achievement in education and in music education in particular. An attempt has been made in this discussion to approach the problem of measurement in music from both a scientific and a practical viewpoint and to avoid all sentiment. In a word, it has been the purpose to appraise music tests justly and fairly and to point out their weaknesses as well as their excellencies. Bearing in mind the limitations which have been discussed and with full consciousness of errors which have been made, it can be said that present-day music tests have some very important values to contribute to better teaching in music. They can be made to contribute a great deal to a better understanding of the child's native talents in music and to his acquired abilities which come from his school learning.

#### TESTS RECOMMENDED FOR USE BY TEACHERS

The final question is, What tests may best be used in a public-school system and in the elementary schools? On a somewhat arbitrary basis, three tests in music are named as those best calculated to serve a useful purpose in testing.

The revised Seashore measures of musical talent are recommended as a measure of musical capacity. Anyone who desires to give these tests should know that there are two series, and he should understand the specific purpose of each series. Series A can well be used for general screening of musical talent in a group of pupils. Series B is adapted

<sup>29</sup> *Ibid.*, p. 478.

to more thorough-going work with groups and for studio purposes. Series A will meet all needs for classroom testing.

The Kwalwasser-Ruch test of musical accomplishment is suggested as a test of musical achievement, but with the understanding that it is not an achievement test in the sense that it is a comprehensive measure of proficiency in music education which is related in a broad and inclusive way to curriculum objectives of a modern program in this field. It is, however, a comprehensive inventory of the knowledge about music and the skill in music which a pupil may possess. In this respect, and with the limitations which have been noted, it is a valuable instrument. It probably has diagnostic value. Norms have been developed. The subject matter of the test has comprehensiveness.

The Kwalwasser test of music appreciation can be used as a test of knowledge and information about artists, composers and musical compositions, instrumentation, and musical form and structure. It is not, however, a test of music appreciation and ought not to be called by that designation. The test cannot be used anywhere in the elementary school except, perhaps, at the end of the last year; even then it will be found to have great difficulty. An easier test constructed along the same lines and designed for the upper grades of the elementary school is greatly to be desired.

Selecting these three tests, on an arbitrary basis but on a very complete knowledge of music tests and their results, is not to say that other tests in this field do not have great value. If a selection of three has to be made, these seem to serve the purpose best in measuring native and acquired abilities of elementary-school pupils. Surely the use of these three tests will give a good inventory of the knowledge and skill of elementary-school pupils in music.

#### CONCLUSIONS CONCERNING MUSIC TESTS

Such an inventory of knowledge, gained by the use of these tests, which are really batteries of tests, can furnish the classroom teacher, especially one who has the aid of a professionally prepared supervisor of music education, information and insight about her pupils which will aid considerably in enabling her to do more effective teaching. The attitude taken in this discussion and the conclusions drawn from all the facts are:

- (1) Present-day music tests exist in considerable number and cover a variety of aspects of the subject.
- (2) They have not as yet reached a state of perfection and, therefore, have some serious faults and limitations.
- (3) There is no test which measures comprehensively and entirely

satisfactorily any one of the larger processes or abilities which represent the main curriculum objectives of modern music education, such as, for example, song-singing ability or ability to read music or appreciation of good music.

(4) Well-standardized, reliable, and valid tests of technical aspects of music, knowledge about musical composition and composers, instrumentation, and music structure are available in considerable number.

(5) Tests of music appreciation probably can never be made.

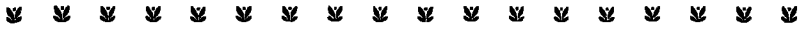
(6) There is a need for an elementary-school test of musical information.

(7) A need exists for a test of ability to read music, but perhaps such a test cannot be made.

(8) Reiterating, it is a fact that all significant information about children's knowledge and abilities, even though it is not as complete and as applicable as might be desired, contributes something to the teacher's insight and understanding of the pupils whom she teaches and, therefore, justifies the giving of the music tests which have been recommended, as an aid to better understanding and ever-better teaching in the field of music education.







## Part IV. Substance of a World Program for Music Education



» CHAPTER EIGHTEEN «

## Music as an International Mode of Expression

MUSIC HAS BEEN CALLED a tonal art of expression. As such, it transcends even national boundaries and becomes an international mode of expression.<sup>1</sup> The media through which the tonal as well as the other arts are expressed are of such a character that they are unrestricted by nationalistic considerations.<sup>2</sup> These media are untranslatable into any other terms than those which are their own exclusive characteristics. It matters not what language one speaks, there is an art-expression in music which conveys a message which all persons can understand, whatever their language or nationality. It has been pointed out that it is possible to take into one's own life and make a part of one's own personality widely different examples of great art. Such may include "an ancient Greek temple, a renaissance cathedral or a modern skyscraper, a Michelangelo ceiling, a Rembrandt portrait or a Whistler etching, a Rodin statue, a De Morgan tile or a Ming vase, a Bach fugue, a Beethoven sonata or a Chopin nocturne."<sup>3</sup> Each of these forms of art speaks in its own way to the human heart.

### MUSIC A TRULY INTERNATIONAL LANGUAGE

All the various arts, it is said, have the elements of an international language. The structural, graphic, and plastic arts use delineation as their means of expressing beauty and truth. In this respect, they are static: their form once completed remains fixed and unchangeable for all time. The approach to them has been characterized as intellectual, for a great body of factual knowledge has been created with reference to them. This body of information can be studied and discussed. Their

<sup>1</sup> Weaver, Paul J. "International Understanding through the Public School Curriculum," *Part II of the Thirty-sixth Yearbook of the National Society for the Study of Education*, p. 215. Bloomington, Illinois: Public School Publishing Company, 1937.

<sup>2</sup> *Ibid.*, p. 215.

<sup>3</sup> *Ibid.*, p. 215.

beauty may be considered from the point of view of understanding, and there is, of course, an appeal to the emotions in sensing their structural appropriateness, their harmony of line and color, and many other characteristics which have in them a strong emotional element; but they are always the same, fixed and unchangeable in character.<sup>4</sup>

In comparison with the non-tonal arts, music is not static in nature like an example of sculpture or a painting. It cannot be kept before the vision for examination and study. As it is heard, it is forever gone. If it is to persist as does an art object, it must be in constant process of being recreated. Thus does music have a distinctly personal character. There are two reasons which explain this characteristic of music. First, it is always changing. The changes may be great or small or so subtle and elusive that they are hardly grasped. Performers give to music a personal interpretation, so that two renderings by two different persons may be quite different in important respects. The performer adds something of his own personality to any piece of music. He never plays it or sings it in just the same way on two different occasions, for he is not exactly the same person in a physical and emotional sense for any two performances. His understanding of the piece of music changes with repeated performances. Second, the performer who renders any piece of music is to some degree a creative artist, as are the hearers of music. Both performer and auditors thus share in some measure with the composer in a genuine act of creation. Although separated by time and distance, both performer and composer are joint creators in respect to any musical composition. Music thus liberates truth and beauty through personal expression of feeling in a manner which precludes objective description which is capable of discussion. On the basis of this argument, which summarizes in substance the views of the writer who has been named, it is stated that "because of this, music approximates a true international language much more closely than do any of the other arts."<sup>5</sup>

#### QUALITY OF VOCAL MUSIC IN ORIGINAL LANGUAGE

While all that has been said about music as an international language is undoubtedly true in the highest sense, all music cannot be an international language which all people of all races can equally understand. It is said that there are two reasons which explain this fact. a) Different sequences of tones have been chosen by different races of people from the large range of sound pitches as a basis for their musical scales.<sup>6</sup> b) In vocal music the language is different among different races, and any translation of the words destroys the quality of

<sup>4</sup> *Ibid.*, p. 216.

<sup>5</sup> *Ibid.*, pp. 216-217.

<sup>6</sup> *Ibid.*, p. 217.

the composition. A great deal of the world's best vocal music must be sung in the original language in order to preserve its effectiveness as an expression of beauty and truth. Weaver concludes by saying that most of the great musical masterpieces written in a foreign language must be sung in the original in order to be appreciated. He says that "it is almost impossible to translate the folk songs of any nation in a way which satisfies both the literary and the musical requirements."<sup>7</sup>

#### INSTRUMENTAL MUSIC FREE FROM LANGUAGE RESTRICTIONS

While there are limitations with respect to vocal music as an international language, it is instrumental music which seems in a very large sense to be free from this restriction. It transcends the words of any particular language and through tone speaks directly to the hearts of all mankind. Weaver has best expressed the idea of the nationalism and the internationalism of instrumental music. The instrumental music of the Occident, he says, in the best manner transcends national boundaries. The instrumental masterpieces of the great composers can be equally well understood by all peoples. Bach and Brahms are equally intelligible everywhere throughout the world wherever people listen to classical music.

To the foregoing one limitation must be expressed. There is a nationalistic character in the music composed during the romantic period. Its qualities typify the national characteristics of the composer. Therefore, in this period are found "the Hungarian music of a Dvořák, the Spanish music of an Albeniz, the Russian music of a Rimsky-Korsakoff, the Norwegian music of a Grieg, the Finnish music of a Sibelius, the British music of a Bax."<sup>8</sup> The nationalistic music of the romantic period is accepted by the world for its own true worth in its larger aspects. It is true, also, as stated, that its strictly nationalistic characteristics can be comprehended only in the country in which the composer lived. However, this music affords an understanding of the thinking and feeling of the people who are interpreted in the music. The music gives an insight into the lives of the people which can be gained in no other way. It enables other peoples to understand any people whose music they comprehend. In this manner, "Dvořák's music can make a Russian understand the Hungarian temperament; Bax can interpret Celtic light-heartedness or pathos to a Finn; and the Frenchman Ravel can understand Spanish thought and feelings so completely as to write at times quite in the Spanish idiom."<sup>9</sup> The whole idea of music as an international language is well-expressed in these words: "We are led to the conclusion, then, that the instrumental music of the classic and

<sup>7</sup> *Ibid.*, p. 217.

<sup>8</sup> *Ibid.*, p. 218.

<sup>9</sup> *Ibid.*, p. 218.

early romantic composers furnishes us with an international language that speaks directly and personally to the hearts and minds of all who have ears to hear; and to the correlated conclusion that the music of the nationalistic composers furnishes us with a set of dialects on this international language, dialects which, more quickly and more readily than any other means at our disposal, can lead us to a real international understanding.”<sup>10</sup>

Thus has Weaver’s thought been summarized in detail and his words quoted, for the reason that he brings out a highly significant aspect of music that has not been sufficiently emphasized in the past.

#### MUSIC AS AN AID TO INTERNATIONAL UNDERSTANDING

Music is a means by which it is possible for one entire great nation to speak to another across thousands of miles of intervening space. By it one people may send to another as far distant as the opposite side of the globe on which we live a message of friendship and good will which can be comprehended by the people of both countries despite the fact that they speak entirely different languages.

Perhaps the supreme example of this truth was found in the recent short-wave broadcast of a message expressed in the language of music which was sent across three thousand miles of distance from Symphony Hall in Boston to all quarters of the vast domain of Russia. During one week the concerts of the Boston Symphony Orchestra under the leadership of Serge Koussevitsky were dedicated to the armies of Russia. At these concerts, the Russian national anthem was daily played as the first number on the program. All the people in that great audience stood in respect at the sound of the first notes. This was Russian music speaking to the heart of America. “The Star-Spangled Banner” followed and the audience joined in the singing. These acts represented an effort at mutual co-operation between two of the great nations of the world and showed music as a social institution.

These concerts furnish a striking instance of music as an international language and an aid to mutual understanding between nations and the promotion of world unity through the influence of music. In the dedication of Roy Harris’s *Fifth Symphony* to the people of Russia and in broadcasting both the Russian “Internationale” and the *Fifth Symphony*, America sent a wordless message of friendship and good will which the people of Russia could understand. All this came in response to a cabled request for this broadcast from the Russian government. It is easy to picture in imagination high governmental officials of Soviet Russia, the people in thousands of villages of that far-flung

<sup>10</sup> *Ibid.*, p. 218.

empire scattered from the Ural Mountains to the Pacific Ocean and in the frozen wastes of Siberia, as well as the members of the vast armies of Russia along a two-thousand-mile front, taking time out to listen to a musical composition symbolic of the friendship that the people of America have in their hearts for their Russian compatriots. It is easy to picture the emotion which surged in the breasts of those millions of Russians as they heard their own "Internationale" coming to them through the air across the vast stretches of land and ocean from Symphony Hall in Boston. It is easy to imagine the feeling of friendship for America that welled up in their hearts as they listened. Russian music differs from American in important respects but, in spite of this fact, it could speak a language to a great people scattered over a vast territory. No better example of music as a social institution could be found. International co-operation was fostered. Group unity so broad in scope as to constitute world unity was established. Ties of friendship were cemented. Accord between nations was attained. These are characteristics of a social institution.

#### MUSIC A CURRICULUM ELEMENT OF GREAT IMPORTANCE

Up to this point, music has been seen in two of its most fundamental aspects. It is an international language, an aid to understanding between nations, and a contribution to world unity. It is a social institution through which group co-operation on a scale of world union is created. It is, therefore, a curriculum element of surpassing importance. It must be taught with all the expertness which all the knowledge at our command can bestow upon it. To serve this end has been the purpose in writing this volume. The great aim of all our education is the creation of a better society in America and throughout the world, in order that civilization may advance to ever-higher levels. To this end music education can make a great contribution. The new music education has in this respect a great purpose to serve. One more idea needs to be presented and elucidated: the substance of the new music education needs to be expressed in terms of a world program. This idea furnishes the theme for the concluding chapters of this volume.





## » CHAPTER NINETEEN «

# Broadening Purposes in Musical Culture for Children

THE IDEA of designing a program for the new music education has been sketched in an earlier chapter, and the goals of music education have been listed as sense of direction in that field. The several chapters which followed implied broader purposes in music education than have yet come to actual reality in the elementary school in this country. Those chapters set forth the functional approach in music education. With what was said there as background, it is now possible to enter upon a more specific discussion of the pattern of the new musical culture for children. This chapter will make the approach to this question by considering the broadening purposes which now need to be brought into elementary-school music education. It will pave the way for what will be said in the final chapter about ways of bringing to full realization in the elementary school a new pattern in musical culture for children.

### SCHOOL AS AN INSTRUMENT OF SOCIAL EVOLUTION

Any consideration of what should constitute the materials of any field needs to be related to its place and purpose in the education of children. This idea immediately takes our thinking to the function and purpose of the school itself in our society.

The one great fact which must be kept in mind in music education as well as in other fields is the idea that the school is the chief instrument of social evolution. The progress of civilization depends upon acquisition of certain essential learnings by everybody or, at least, by a majority of the people. Much has been said to the effect that education in the last analysis consists of the reorientation of personality in relation to civilized life. That concept has distinct application in this connection. Civilized personality is acquired by gaining the learnings which are necessary for civilization to reproduce itself on ever-higher

levels. The school must transmit the learnings of civilized society. The public school exists, however, not only to preserve a valued culture but also to determine the trend of the evolution of civilization.

The schools of a country can swiftly and profoundly modify the entire structure of society in a nation. Thus, it is possible for schooling which results in genuine education to raise civilization to new and higher levels.<sup>1</sup> Music education is no exception to the principle thus stated. Social institutions have been seen as the constituents of the fabric of civilization, and music has been noted as universal social institution. It is, therefore, one of the means by which civilization is carried forward and improved. It must contribute its part in the rebuilding of civilization as well as in transmitting the cultural heritage of past ages. In this connection, the materials of music have a profound importance. A new musical culture for children is thus implied for this critical moment in the history of the world.

#### POWER OF MUSIC TO EFFECT CHANGES IN SOCIETY

It has been pointed out that one of the earliest series of reading books wrought a transformation in the people of this country by teaching a whole generation to read and by thus creating literacy in the entire population of that time. Through the influence of these readers, the American people suddenly became a reading population.<sup>2</sup> The school has as powerful an effect as thus shown in changing the ways and undoubtedly the thinking of a whole generation of people. By this instance is indicated the fact that whatever goes into the schools in one generation appears as a change in the thinking or the behavior of the people in about ten or fifteen years. It is to be expected, then, that a change in the content of music in the elementary schools made at the present time may be reflected in a change in the feelings and behavior of the people within a decade and a half from the present moment. Music probably has the power to bring important changes which seem now to be most desirable in the next generation of people in America.

#### CHARACTER OF GOOD MUSIC MATERIALS

Mursell has contributed a significant discussion of teaching materials in music education.<sup>3</sup> He holds a slightly different attitude to folk music from the one which some people accept. He points out that

<sup>1</sup> For this whole line of thought of which these statements are a summary, see: Morrison, Henry C. "The School," *School Revenue*, pp. 1-7. Chicago: The University of Chicago Press. 1930.

<sup>2</sup> *Ibid.*, pp. 30-31.

<sup>3</sup> Mursell, James L. *Music in American Schools*, pp. 97-122. New York: Silver Burdett Company. 1943.

when reference is made to good music, it does not necessarily mean folk music as such, and he doubts that what he calls the recent craze for its use is built upon a sound foundation. The greater proportion of folk music, he states, is dull or awkward or commonplace in character. Great music, he says, does not always mean grammatically correct music. He takes a positive stand against music which is manufactured merely to illustrate some technical detail of musical structure. He points out, however, that some inspired creative efforts have come as the result of a commission, and he sees no reason why it cannot be good music. He thinks no one has yet been able to put into words a standard of what does constitute aesthetic excellence.

After saying these things, Mursell goes on to tell what he thinks are the characteristics of music materials which constitute good teaching material for the content of good music education in schools. For one thing, it convincingly conveys some distinctive mood or way of feeling. Another characteristic of great music, he thinks, is the fact that it expresses genuine emotion of great significance in an appropriate and fitting form. It is poetic feeling which makes a song good music for children. The things, he says, that make any given piece of music great are the quality of the feeling which it expresses and the manner in which the emotion is conveyed. It must be vivid and pulsate with animation and spirit. It must possess qualities of honesty and genuineness. He mentions various different kinds of music having this characteristic, and he names such songs as "All Through the Night" and "The Old Oaken Bucket." He says, the reason why any such piece of music is great is because of the larger and broader insight into life that the poet or musician was able to express. Various examples of great music may have very different characteristics and be great for very different reasons. If any song conveys in tone language a really great message and expresses it well, it is great music.<sup>4</sup>

According to Mursell's thought, there should be a wide range and variety in the music which children study. In spite of his rather unfavorable attitude to folk music, any good music series, as he admits, contains many folk songs, and, as he points out, very many new sources of folk material have been discovered in recent years. He says that there is a great amount of indigenous music in this country and some of it has been quite recently discovered. It can be inferred from this that school music materials should include a large element of American music.

Mursell stresses the idea that the folk music of this hemisphere contains a good deal which is very significant for present-day music educa-

<sup>4</sup> *Ibid.*, pp. 104-106.

-tion. The new sources of folk material which have already been discovered now make it possible to include much material not available in earlier days. The Indian and the Negro have furnished folk songs which constitute excellent material for school purposes. Many of the songs of the great composers are not suitable for educational purposes, but it is desirable to have a representative selection from their works. The advantage in using the music of our contemporary composers is that it represents the spirit of modern life and puts pupils in touch with the modern world in which they live. Mursell stresses the idea that the religious music found in great hymns, great chorals, spirituals, and the chants of all faiths has a great deal which is very valuable and represents the finest sentiments. For this reason it has great cultural value and constitutes valuable musical experience for children.

Music materials must take account of the fact that children undergo a process of development which makes it desirable to have an organized sequence in music education throughout their entire school careers. The music sequence must be so constructed that in the transformation of the pupil, as he matures in the growth process occurring through the school years, each present degree of maturity grows out of the immediately preceding experience. His musical growth, therefore, becomes a continuous process of development. Thus has one music educator ably and sincerely characterized the necessary materials which must be a living part of the new music education throughout the world.<sup>5</sup>

#### BROADER CONCEPTION NEEDED IN MUSIC EDUCATION

As has been pointed out, music is a language art, as is also the dance.<sup>6</sup> Sound and movement are means of communication and are seen in the language arts and in both dance and music. The Greeks included all three of these communication arts under the head of music. Ideas may be communicated through rhythmic movement as well as through actual spoken or written words. The Greeks looked upon all of these media as means by which people express meaning to each other and communicate with other people. Their broad conception of music needs to be brought back into our music education, and it should become one of our basic ideas. Different shades of emotion may be expressed through sound, and actual words may be employed to express ideas and feeling in song. It was unfortunate when the Greek idea of music in this comprehensive form disappeared and was re-

<sup>5</sup> *Ibid.*, pp. 107-120.

<sup>6</sup> Allen, Warren D. "The Challenge to the Teacher of Music," Chapter XI, *The Challenge of Education*, by the Stanford University Education Faculty. New York: McGraw-Hill Book Company. 1937.

placed by a conception which conceived it in terms of techniques and narrow abilities and skill.

In modern times, pursuit of mere musical knowledge and technical skill has tended to replace this broader attitude. In the earlier conception, music embraced not only folk songs but dancing and pageantry, ecclesiastical ceremonies, drama, miracle plays, and various forms of instrumental music as played publicly and by the fireside. The history of music records the decline of this broader idea and a trend in the direction of sterility. This can easily be seen in the attitude toward music in colonial days in America. During those earlier periods, music was looked upon as an international language all over Europe; but that conception disappeared in America. In the new musical culture for children, this idea needs to be brought back and greatly emphasized. The history of music in both Eastern and Western civilization throws great light upon this situation. It emphasizes the need for this older and broader conception in the music education of modern America.<sup>7</sup>

#### MANUAL STAGE NOW OUTGROWN IN MUSIC EDUCATION

One of the most unfortunate circumstances connected with contemporary music education is the fact that its character to a very large degree is determined by the kind of teachers' manuals prepared for the several music series. Most such manuals are a serious detriment to music education. They are obstacles to effective teaching by their very manner of detailed prescription of what the teacher shall do in her teaching. One of the important changes, it is predicted, which will occur in music education in the coming decade will be the doing-away with teachers' manuals. The best things publishers can do is to produce fine collections of song material well graded for school use and leave teachers free to use their own initiative and originality in teaching. This is just about what has been done in the publishing of much of the reading material now available for school use. The traditional teachers' manual is a vestige of the old days when teachers had little or no adequate preparation and had to have specific directions to tell them what to do day by day in their work.

Teachers of today do not need these detailed recipes for teaching, and the teachers of tomorrow with their longer and better professional preparation will stand still less in need of such aids. Some of these manuals are like the notebooks which teachers possessed a quarter of a century ago when they graduated from some normal schools. In these notebooks could be found directions for doing nearly everything

<sup>7</sup> *Ibid.*, p. 147.

a teacher has to do in the classroom; but when such a teacher met any new situation, her only recourse was to write to her normal-school instructor to find out how to proceed in the face of such a problem! In that day, the idea of making a prospective teacher into a self-dependent person who could think out her own problems in terms of basic principles of education had not entered the minds of those who prepared teachers. The objective was not an individual who by teacher-education had been turned into the kind of person who would know what to do in any given circumstances. The ideal of the earlier normal-school period in some states was purely that of teacher-training rather than teacher-education. The same idea seems to persist in some of the teachers' manuals of some music series.

Generally speaking, teachers' manuals in music put their chief emphasis on the minute details of musical structure rather than upon the beauty and meaning of the music which the books contain. Mechanical singing of what the staff represents in the form of notation seems to be the great overall objective of the directions contained in most manuals. Almost never do manuals contain material that gives the ideational background which is so necessary for the child in appreciating the songs he sings. Just as the older reading systems, and some modern ones, have had and do now have elaborate directions for phonetic analysis of the material in the reading books, so do many music manuals deal with little else than the arithmetic of music: that is, its notation. Study of the design and form of songs as represented by their notation takes precedence over study of the meaning of the song in order better to express its message by the singing voice.

It is a foundational fact in the psychology of learning that the moment the attention of a child learning to talk is drawn from what he has to say and focused sharply upon how he is to say it, an inhibition arises which seriously blocks his learning. Yet this is the very thing that most teachers' manuals have done in music education. They have failed to give the teacher the kind of assistance which enables her to see the needs of her own group and to meet these needs. The new music education, however, will place its chief emphasis upon meaning to be sung rather than upon the technical details of the score that represents the meaning. This does not mean that an understanding of and ability to use music notation will be completely cast out. If manuals are written in connection with the new music education, they will contain material to enrich the teacher's background of ideas about the music contained in the songbooks in such a way that her teaching of any given song will be more productive in the line of desirable effects in the child.

Instead of depending upon manuals, teachers should come into an understanding of basic educational theory from which they can derive their own teaching practices. Volumes on background material for appreciation, educational psychology, basic principles in education, and curriculum should take the place of manuals of directions. American music education should now consider that it has passed well beyond the teachers'-manual stage in its development. The teacher's intelligence in the field of education and her cultural background in music should furnish her all the guidance needed in teaching any music series in the classroom. The present volume has intended to represent the kind of material which should make unnecessary a teachers' manual of the older type in connection with any music series. Thus, one characteristic of the new music education will be the fact that it is not dependent upon a teachers' manual of specific directions for what to do in day-by-day teaching.

#### NEW MUSIC EDUCATION INFLUENCED BY WORLD MUSIC

One of the great influences which will bring a new pattern into the musical culture for children will be found in music of various peoples and nations which will be brought back to America by the members of the armed forces. Young men who have served in various capacities and young women who have been nurses and members of the women's auxiliaries have gone to many different parts of the world. They have come into contact with many different peoples and many and diverse cultures. They will be an especially strong force in bringing to America an acquaintance with many different types of music from all quarters of the globe. These young people will have heard music of many different kinds, vastly different from our own music. Many will have learned songs which have never before been heard in America. A recent number of a leading educational magazine has described this idea in considerable detail. These influences, the authors of this article say, will give direction to music in America to a greater extent than will the work of contemporary composers or the concert stage, for the latter reach relatively too few people.<sup>8</sup>

For the best effects, this other-world music needs to be heard in its original form. Our people should hear these songs from other countries without change. Only with great loss can this music be transcribed for our own piano. When folk songs are written down with piano accompaniment, they bear little resemblance to the songs as sung

<sup>8</sup> For a more complete discussion of this idea, see: Cowell, Henry and Sidney. "Whither Music in America? Barriers Down," *Frontiers of Democracy*, 10:25-31. October, 1943. New York: Progressive Education Association.

by native musicians. It is said that the people with whom they originated would not recognize their own songs when they are adapted to our notation. There are, then, only two ways in which these songs may be heard in their original form. The first possibility is to make use of records. Recordings can be made, and they will be an important part of music appreciation and musical understanding. The second way is to hear these songs as sung by native musicians. On first consideration, this might seem to be something incapable of accomplishment. Fortunately, it is possible here in America to find in most of our communities at least one living representative of some of these cultures through whom their music in the original can be experienced.<sup>9</sup>

It is likely that when knowledge of these different kinds of music of the various peoples of the world is brought back to this country by the returning members of the armed forces, there will be an infusion of new kinds of music and other arts into America. The average man and woman will thus come into contact with the cultural products of other nations — an opportunity not to be missed.

The writers whose thought has been summarized in the foregoing description go on to say that we in America have been living in too narrow a musical world. It is possible to study the history of music, and perhaps it can be studied in the best way by getting into contact with living music of different kinds which is in use throughout the world at the present time. All this emphasizes the importance of using the living folk music of today as part of our school music materials. The authors conclude by saying, "For those of us who believe that music can bridge strangeness, dissolve prejudice, and bring about respect for differences in cultural values along with an attitude of welcome toward the unfamiliar . . . the present trend offers an unparalleled opportunity. If we can steep ourselves as educators in the richness of multicultural experience, the effort expended in seeking out the music of many peoples will reward us many times over in the satisfaction of identifying ourselves with a current movement of great importance in international understanding."<sup>10</sup>

In view of this thought, music in America in the near future may have more nearly the character of world music. There may be such an infusion of music of other lands that our own music will be essentially changed. The new movement for intercultural education which shows so much vigor in this country at the present time seems likely also to bring changes in this direction. All in all, it seems more than likely that in the years ahead of us a new musical culture will be brought to America. This fact alone presages great changes in music education.

<sup>9</sup> *Ibid.*, p. 31.

<sup>10</sup> *Ibid.*, p. 31.



## LIVING FOLK SONGS AS PART OF MUSIC EDUCATION

Some music educators attach very great significance to folk songs as appropriate material for music education in the elementary school. Indeed, these songs constitute one valuable means for music education. It seems desirable now to give further consideration to this aspect of the music-education program. A folk song is a spontaneous expression of the thought and feeling of the people with whom it originated. It comes out of some deep and inherent feeling which originates in the heart of an individual who is inspired by some profound emotion or some overpowering thought which he puts into music. It is then accepted by other people and sung by them. After a long period of time, it takes form and then represents the people by whom it has been sung over and over again for many years and even, perhaps, for centuries of time.

Undoubtedly many folk songs developed and passed out of existence and are not even remembered in our day. But those which represented the deeper emotions of the people or some finer sentiment endured and became a part of the folk music of that particular people. Such songs had to contain musical excellence in order to persist. It is a characteristic of most such songs that the musical notation is rather simple, and this fact makes folk songs good material for children's music from the structural point of view. In its long period of development in the process of being sung by the people of a nation, structural difficulties have been to a large degree eliminated, and this again makes the folk song suitable for children. The fact that these songs have been sung by people with little musical ability in many cases has caused them to develop and be fashioned into music appropriate for children of all degrees of musical ability.

Referring to music as a language and speaking of the message and meaning which it conveys to the school child, Earhart has explained that the great music of the nations of the world brings to the child without expression through words feelings which elevate the human soul and bring a deep accord with the peoples of the world who are represented in these examples of their music. This idea is put into concrete form by listing music of many lands and peoples with which the child is likely to come into contact during his school career or which he may meet in later life. Mentioned in this connection are:

London Bridge  
On the Bridge of Avignon  
Swedish Clap Dance  
German Hopping Dance

Italian Hymn (Giardini)  
Vesper Hymn (Bortnianski)  
Seymour (C. M. von Weber)  
Aurelia (Wesley)

Holy Night  
The First Noël  
Adeste Fideles  
Coronation  
Good King Wenceslas  
Bendemeer's Stream  
The Bluebells of Scotland  
All Through the Night  
The Troika

Santa Lucia  
Drink to Me Only with Thine Eyes  
How Can I Leave Thee?  
Dixie  
The Star-Spangled Banner  
Rule, Britannia  
La Marseillaise  
Men of Harlech  
Rákóczy March

Finlandia

The same writer in the same connection also mentions as inspiring examples of great music works of Bach, Handel, Beethoven, Brahms, Chopin, Bizet, Debussy, César Franck, Grieg, Palestrina, Rossini, Verdi, Puccini, Sibelius, Smetana, Tschaiakowsky, Rimsky-Korsakoff; *Passion according to St. Matthew*, *Ninth Symphony*, or a German *Requiem*. While these examples of fine music are very different in character and do not have the same quality, they are all a part of the world of music with which a child comes into contact either in his school days or in later life and by which his character is affected. In particular does it seem difficult to hold any but friendly feelings toward the peoples who are known through the beautiful and uplifting sentiments thus expressed in their music and in which they have poured forth so much beautiful and lofty sentiment to the world.<sup>11</sup>

In quite recent times, great emphasis has been placed on the use of American folk songs in our schools. Two instances may be cited.

At a recent meeting of the Music Educators National Conference, the theme of the meeting was that children should be taught American songs, and a list of representative folk songs was chosen. At the meeting, the chorus of one of the songs carried some amusement to the public. It was a chorus formed by syllables to be sung as fast as possible, in one of the oldest of American folk songs, entitled "Jenny Jenkins." This was one of the ballads of early America, which the nation's music educators hope to have every American school boy and girl singing within the next decade. It was presented at the biennial meeting as the first step in a program to provide American songs for American children. The songs had been chosen for their social and geographic background as representative of the folk-song material available for use in schools. Music educators point out that American school songbooks

<sup>11</sup> Earhart, Will. *Thirty-sixth Yearbook of the National Society for the Study of Education*, pp. 220-221. Bloomington, Illinois: Public School Publishing Company. 1937.

now contain hundreds of ballads which have their origin in Europe. They aim to add to these many American folk songs which are equally catchy and spirited. Many of the songs were gathered by research people traveling with a sound truck in remote sections of the country. They now are in the archives of American folk song in the Library of Congress. The chief of the archives helped to prepare the songs for presentation to the conference.

Many of these old American songs, like "Jenny Jenkins," have been handed down from generation to generation and often are unknown except in communities where they are sung. "Jenny Jenkins" follows one of the features of frontier entertainment that had a boy-girl dialogue. The fun comes when one tries to memorize the nonsense syllables and sing them as fast as it is possible to sing. A cowboy folk song completely improvised and casual, called "The Old Chisholm Trail," was another heard at the convention. The Chisholm Trail once wound all the way from San Antonio to Montana, and old-time cow-punchers say that if all the stanzas of this ballad were laid end to end, they would stretch all the way to the Canadian line. "John Henry" is one of the better-known songs. A well-known authority on folk songs said he believed that if a committee of folklorists were asked to choose the most important folk ballad which has yet come out of America, they would decide upon the ballad of John Henry, the steel-driving man.<sup>12</sup> Properly understood in its historical significance, the incident depicted in this folk song was an epic event in the industrial revolution in America. When children sing the song with a background of understanding, they relive a great struggle which occurred in the early days of our national life. In the same way, many other folk songs are connected with dramatic events in our American history.

A recent music festival is another example of the emphasis on folk songs. "Songs of the Americas" sung in Spanish and English by three hundred children, accompanied by the Philadelphia orchestra, symbolized the unity of the Western Hemisphere recently at the annual May festival at the University of Michigan. The chorus was made up of many nationalities, but all of them are now Americans. Folk songs

<sup>12</sup> John Henry was a tunnel worker engaged in the biggest tunnel operation that man had yet undertaken—the building of the Big Bend railroad tunnel in West Virginia. He was a steel driver. His hammer drove steel bits into the rock of the tunnel face. The holes he made were filled with blasting powder. The charge was ignited, and the explosion gnawed the tunnel further into the heart of the mountain. About 1870, the song relates, John Henry's boss brought the first steam drill out on the job and decided to find out by an actual contest whether a man-driven drill was more efficient than a mechanical drill. John Henry entered upon a contest with the steam drill, but in the duel that ensued he broke his heart and died.

and lullabies of eight different nations were presented. The children — whites, Indians, and Negroes — represented Canada, the United States, Mexico, and several Central and South American republics, all pupils now in the Ann Arbor schools. They sang sometimes in Spanish, sometimes in English, but always effectively and with sincerity of purpose.

Featured was an original Latin-American cradle song composed by a native of Colombia, José Ignacio Perdomo-Escobar, musician, folklorist, and lawyer, doing research at the University of Michigan. The title of his composition was "Arrurru" and he used a century-old Colombian folk song as a theme.

The chorus opened the program with "Laughing Lisa," a French-Canadian folk song, which was followed by "Night Herding Song," an American cowboy tune. Number three was "Buy My Tortillas," a Chilean folk song, and fourth was a Negro spiritual, "Lord, I Want to Be a Christian." "Arrurru," sung in Spanish, was next. The others were "My Pretty Cabocla," a folk song from Brazil; "The Indian Flute," a folk song of the Quecha Indians of Peru; "Uy! Tara La La," a Mexican folk song sung in Spanish; "Sourwood Mountain," an Appalachian mountain song; "Westward," a Chippewa Indian air; "Ay Ay Ay," a Creole serenade; and "The Erie Canal," an American river ballad.

#### MUSIC EDUCATION AND INTERCULTURAL UNDERSTANDING

One of the elementary schools in the East presented a pageant which offers a good illustration of the use of pageantry and music to bring intercultural understanding. In this small thirteen-teacher school, housed in two buildings and in charge of a teaching principal who had educational insight, were thirteen racial groups: Scottish, Irish, German, Lithuanian, Polish, Russian, French, Swedish, Dutch, Italian, Armenian, Canadian, and English. The teacher under whose guidance the pageant was arranged and planned wrote in her report, "The purpose of such a program is to promote and build up a better understanding and love among our peoples who eventually emerge from the vast melting pot as good Americans. Such a program has the tendency to break down many existing racial prejudices and intolerances. Friendship grows through understanding."<sup>13</sup>

In this little pageant, the children arranged themselves on the stage in nationality groups. The pupils were dressed in native costumes. Each group had a spokesman who described interestingly some aspect of the country or the life of the people which his group represented.

<sup>13</sup> Di Mauro, Josephine G. *One Nation of Many Peoples*, Report of an Original Pageant by the Pupils of the William Carter School, Needham, Massachusetts.

What they said did not consist of stilted and stereotyped reports concerning facts which the children had read somewhere and memorized. They were spontaneous reports based upon actual information which the children had in their own possession or had gained from talking with other people. The talks were short, and the children talked directly to the point. What each speaker said was what the group had worked out as a joint enterprise and had decided was most worth while for the audience of children who were present as listeners. Thus, all learned something about each nationality which had value in understanding that people. It was a pupil-planned enterprise with some guidance from the teacher and the principal of the school. The groups met a number of times and planned what they would say about the country and the people they represented. The talks had warmth and appeal and held the interest of the audience.

At the rear center of the stage stood a child representing "Liberty." She held a torch in her hand. After the first speaker had talked for one or two minutes, "Liberty" stepped forward and said:

"My name is Liberty;  
From out a mighty land  
I face the ancient sea  
And lift to God my hand.

By the day in Heaven's light,  
A pillar of fire by night;  
At Ocean's gate, I stand  
Nor bend the knee."

She then resumed her stately position after the first speaker's torch had been lighted. The first speaker in turn repeated this procedure with the speaker standing next to him. He, however, repeated the message in his native tongue. After each child had spoken for his nationality group, the others joined in singing a folk song of the country that the group represented. Some of the songs were sung or repeated in the native language of the group. This went on until every torch had been lighted and the message had been repeated in as many languages as there were countries represented on the stage. As a grand finale, every person on the stage fixed his gaze on "Liberty" and joined in singing "Columbia, the Gem of the Ocean."

In getting ready for the pageant, the children saw the need of practicing their songs. The music supervisor was invited to help. The teacher was also asked for assistance. The pageant was, however, essentially a pupil-planned and pupil-managed enterprise. It well illustrates how such affairs may afford "practice" in such school activities as music and speech and many other types of enterprises. It brought knowledge of national customs, some geography, a little history, and a great deal of intercultural understanding. It is pertinent to repeat here that resourceful and understanding teachers can find plenty of ways to

secure intrinsic and purposeful "practice" in music as well as in other fields.

There should be many such informal pupil-planned enterprises as this pageant in which the pupils display initiative, speak and sing spontaneously, see themselves as giving to others something that has worth and value, find an opportunity to do purposing, planning, executing, and judging — which means participation in a complete educative act. This pageant illustrated better than anything that can be said by way of theoretical discussion how learning in music can and should emerge out of functional and purposeful situations which are pupil-planned and teacher-guided. It shows how music may foster intercultural understanding. These are essential characteristics of the new music education.

#### RACIAL AND RELIGIOUS UNDERSTANDING PROMOTED

One of the great problems with which the people of America are faced at the present time is the question of racial and social intolerance and inequality. The various race riots throughout the country have made both adults and youth conscious of the race conditions, misunderstanding, and lack of unity existing among our people. It is felt in the life of the community and necessarily reaches into the school and the daily living in the classroom. Music has an important role in building an understanding of the various peoples and their racial and social characteristics in order that understanding and acquaintance may break down prejudice. As technology widens our horizons, so must our understanding reach out into more tolerant fields. Music offers a great opportunity for creating racial and social understanding through national folk music, dances, and masterpieces which are the expression of the people. Since it is the expression of the folk and portrays their joys, sorrows, and emotions, music can have a strong influence in building a wholesome-minded understanding and tolerance among the peoples of the world. As already stated, Negroes in America have given the world some beautiful music which has sprung from within themselves and has expressed their emotions as they worked, played, and worshipped in the course of the development of the United States. No child who sings these songs or hears them sung by some of our Negro artists will fail to understand the Negro and appreciate his position and contribution in our civilization. Thus, the new music education will have such a character that it will promote racial and religious tolerance among people.



## » CHAPTER TWENTY «

# Bringing to Reality a New Pattern in Musical Culture for Children

IT NOW REMAINS to discuss more explicitly than has yet been done what should constitute the new musical culture for children. Its pattern is now greatly clarified. By synthetic reconstruction of the elements already discussed in the series of chapters in Part III and introduced in the immediately preceding chapter, the attempt is made in this final chapter to draw together in a unified whole the totality that constitutes music education in the elementary school. This end is accomplished by describing in some detail the substance of the new music education. This new content and practice that needs to come into music education is seen in terms of the world-wide influence of music in the lives of boys and girls as well as in relation to its international effects. This discussion seems to be placed most appropriately at this point as the concluding thought of the volume rather than in the section of the book dealing more specifically with teaching practices and materials in music education.

### READING AS A PHASE OF MUSIC EDUCATION

Reading other than reading music has a large and important place in music education. It has an especial relationship to appreciation in music. It will be recalled that appreciation in music arises from the experience in singing, playing, listening, and engaging in creative work. Any participation in music on the part of the child is a potential source of appreciation. It comes as the result of feeling aroused by all these experiences in hearing and performing music. It appears in the form of discrimination, taste, and preference. For its highest fulfillment, appreciation requires an ideational background in knowledge and understanding. Reading about music is one way to secure that background. This necessary background of interpretational ideas was defined in an earlier chapter, in which fifteen major goals of music edu-

cation were listed. It dealt with such knowledge and understanding about music and musicians as would illuminate the meaning of songs that are sung, instrumental selections that are played, and music that is heard.

This interpretational background of ideas is apperceptive in character. It may include such things as the conditions existing in the culture out of which a given piece of music arose and the circumstances under which it was produced, when this knowledge would enable pupils to arrive at a better interpretation of the music; the ideas expressed by the music and their significance; what was the impelling force that caused the composer to write this piece of music; the social forces which stimulated the composition; the purpose it was intended to serve; and many other facts and ideas that throw light on the meaning of the music studied. All this should be studied, of course, only to an extent and on a level appropriate and significant for elementary-school pupils. It is easy to see how reading about music and musicians, instruments and their history, and many other aspects of music may contribute to appreciation through the building of a background of knowledge and understanding that adds to the significance of the message or gives greater meaning to the melody of the music in the child's mind.

Thus, the new music education will include a substantial amount of reading for background, and it will make extensive use of reading and study materials for this purpose. There is a great need for reading material for the young child which in the manner described will enlarge his background and knowledge as a basis for understanding the music that he sings and plays. It needs to be material which he may read at various reading levels from the first grade through the elementary school.

#### UNIT ORGANIZATION IN MUSIC EDUCATION

The new pattern for musical culture for children will be organized on a unit basis. That will be true of music appreciation, the theory of music, and all other phases of the entire field. In learning to read music, there is only one unit: the art of reading music and the ability to read music, which together constitute the learning-unit. In the same way, there is only one unit in learning to play a musical instrument. In the theory of music, there are a good many units. In any unit organization of material and experiences, there must be a desirable sequence so that what is gained today may be an outgrowth of what was done yesterday. Only in this manner can learning proceed in a proper way. Unless any field can be organized into learning-units, it is not possible for learning to emerge from the experiences in which the pupil partici-



pates. The units in music, like those in literature, cannot be organized on the basis of mere study of great composers and their works. It is true that such a procedure will yield knowledge about musical compositions and the lives of composers. Such knowledge, however, is not learning in the real meaning of the term. It is only memory-content. In the great body of musical culture, there exists material capable of profoundly affecting the lives and characters of school children as they grow to maturity and undergo the reorientation of personality that is education. This material can be organized on a unit basis for purposes of appreciation.

An appropriate unit organization for music appreciation has been tentatively suggested and the units are as follows: a) song, which includes all vocal music and is thought of as poetry set to music; b) hymn, sacred song which includes the great historical national songs; c) anthem, part of church services; d) choral, a great form of music; e) sonata, in which is found a great body of classical music; f) oratorio, an historic form of music; g) opera, which includes drama as well as music, now made possible in all schools through moving pictures and the phonograph; h) symphony, a great form of music now available to children through the radio; i) the mass, a form of sacred music which has great possibilities in music appreciation.<sup>1</sup>

#### NEW MUSIC EDUCATION AND AMERICAN MUSIC

No music series yet published has done full justice to American music in the sense that it has incorporated all desirable elements or emphasized them in the right proportion. The new music education must adequately recognize American music by a better understanding of all its essential characteristics and elements and on that basis arrive at a better-balanced treatment. In this connection, undoubtedly the dance will receive recognition as an integral part of music. This emphasis does not mean, however, that music education should be based exclusively upon American music. It does mean that American music should be an essential part of the program. There is much in American life which can be understood through music. The ideas and the feeling expressed in music reveal national character. The emotion and the meaning which music contains tell how the people felt and what they thought in different periods of our history. Many of the stirring movements and events in the early and even later days of this growing industrial nation are pictured in the music of those periods. The music represented America finding for itself a mode of self-expression.

<sup>1</sup> Morrison, Henry C. *The Curriculum of the Common School*, pp. 270-272. Chicago: The University of Chicago Press. 1940.

There are at least three types of American music that must be included in any well-balanced program truly representative of our own music. These are a) folk music, which includes Indian music, Negro music, and other American folk music; b) music of many leading American composers; and c) some popular music and some jazz. In this connection, it seems profitable to review in brief and sketchy fashion, in mere captions, the development of American music as a background for our discussion.

In the earliest period of American music, very little is found that could have any use in schools. Hymns and psalms constituted the greater part of the song material at the beginning in this country. All through this early period, music was certainly not in a flourishing condition. There was no instrumental music in our earliest history, and even organs were not allowed in the churches. Shortly after 1700, a change gradually began to appear. For one thing, the singing schools began to be organized in different communities. Strong prejudice against secular music, however, continued to exist and few concerts were given.

In the second period in American music, beginning in the last part of the eighteenth century and ending with the War between the States, music in America took on a decidedly new character. Immigrants brought music of many different nationalities from many different parts of the world. The people wanted music, and they insisted that they be allowed to have music in their daily lives. The Handel and Haydn Society was formed in Boston, and a request was sent to Beethoven to compose music for it to sing. Many American composers began to write music as early as the late seventies. Operas appeared, and by the middle of the nineteenth century an opera was written by an American composer. Just before the turn of the century, the first American orchestra was organized. The Boston Symphony Orchestra and the New York Philharmonic Society were established.

The third period in American music, which began after the War between the States, saw a number of very able American writers of children's songs. At the beginning of this period, our music came largely from foreign lands. Opera companies came from France, Italy, and England to give concerts in this country. Singers and instrumentalists came from Germany. It was a progressive economic era in America and a period of unparalleled physical expansion and development into a world power. There were differences in localities, but, generally speaking, foreign musicians were patronized, and a native creative impulse in music did not flourish. On the other hand, many music societies, academies, music conservatories, and schools were

established. As noted in an earlier chapter, music was established as a subject of study in the schools of Boston.<sup>2</sup> This period saw the Indian influence on American music. Several American composers who belonged to this and to the later period used Indian themes for beautiful music. Among these may be mentioned Arthur Farwell, Harvey W. Loomis, Charles W. Cadman, Henry Gilbert, and Edward MacDowell. Cadman and MacDowell may be especially mentioned for their use of Indian themes and adaptations of Indian songs. Such music built around Indian legends and customs adds a descriptive character that greatly contributed to its charm and beauty. Some of this music has a place in elementary-school song material, and to some extent it has been incorporated in the newer music series.

The fourth period in American music came in the twentieth century and saw new conceptions of music arise and develop. In this period, John Dewey wrote his *Art as Experience*. A new definition of art came forth in the world. Charles Seeger now sees folk music as representing the real musical soul of America. It does not lie in academic music. He says, also, that the characteristic American flair today is for the academic and the popular in music. He calls one of these the outside and the other the inside, and he declares both to be necessities. He thinks that an integration of this diversity is now occurring in music today in America. This, he believes, will give character to American music in the immediate future.<sup>3</sup> Undoubtedly music education, even in the elementary school, must take account of this trend.

A good deal of Indian music has great value for music education. Indian songs and ceremonials are often things of great beauty. Indian music belongs to the streams, the forests, the skies, sunshine and rain, and the Indian lover's trysting place. It seems surprising that so little Indian music has found a place in school songbooks. The Indian had a fine sense of rhythm, and brevity characterized his songs. There are numerous collections of these songs from which selections may be made. Those which have found their way into children's songbooks are favorites, such as "Sunrise Song," "Hi-Ya-Ho," and "Song of the Corn." It would seem entirely possible to have supplementary songbooks, like supplementary readers, with one or more books of Indian songs. Surely more Indian songs should be included in our children's songbooks. The Pueblo song entitled "Grinding Corn" ought to find a place in early elementary-school songbooks. "My Bark Canoe," an

<sup>2</sup> Beard, Charles A. and Mary R. *The Rise of American Civilization*, Volume I, pp. 798-803. New York: The Macmillan Company. 1941.

<sup>3</sup> Beard, Charles A. and Mary R. "Esthetic Affirmations," *America in Mid-passage*, p. 788. New York: The Macmillan Company. 1941.

Ojibway song, is loved by children who sing it. The "Peace Pipe Song" is a favorite. Children love the Indian words, which can be learned easily by any child. "Sunrise Dance" of the Tetons, in which the children sing and dance to the accompaniment of drums, is ideal music for second, third, and even fourth grade.

In the field of the dance, the American Indian excels. Nothing in ancient or modern dancing has the dramatic character, the moral purity, the out-of-door atmosphere of freshness, the significance in artistic and imaginative portrayal of meaning, the rhythmic qualities, and the imaginative import which are found in the Indian dance at its best. It is sincere, reverent, spiritual, joyous, and idealistic, and it contributes to physical development in a unique manner. The Indian dance is far removed from morbid sexuality. It has dignity. It is especially appropriate to childhood. As exercise, it meets all requirements of bodily development. It has rhythm. It is always connected with song. It is, therefore, educational in the best sense. The "Deer Dance of San Juan," the "Eagle Dance of Tesuque," the "Hoop Dance of Taos," the "Rain Dance of Zuni," the "Corn Grinding Dance of Woodcraft," and many others of like character are representative of the Indian dance. Many of these and adaptations of them have great suitability for schools and especially for elementary schools in connection with short programs, pageants, and operettas which the children may plan and present.<sup>4</sup>

A second element in the field of American music is the music of the Negroes in America. The Negro spirituals have melodies and harmonies of surpassing beauty. These songs spring from the experiences of the Negro in this country but they retain the idioms of his native Africa. They possess sublimity, dignity, sorrow, tragedy, and vividness that have a powerful appeal to the emotions. Thus, the Negro spiritual is one of the finest examples of the use of music to express feeling. In the best sense, these songs are America's folk music and they carry a message and a meaning which have great significance. The first Negroes who came to the South had been ruthlessly torn from their native haunts and from their loved ones. Not only men but also women and children were transplanted to an alien land under conditions which were sometimes unspeakably inhuman. Out of these conditions of suffering came the folk music known as Negro spirituals. It is said that in them the Negroes retained their native rhythms and melodies to which they had responded in their native land. While they were cut off from the mooring of their native cultures and ancient tribal

<sup>4</sup> For a complete account of Indian dances, see: Buttree, Julia M. *The Rhythm of the Redman*. New York: A. S. Barnes and Company. 1930.

relations, they still pulsated with the rhythm of the beating of the drum.

These spirituals have been called the finest and most distinctive contribution which America has made to the world along artistic lines. This may or may not be an exaggeration. The idea of the origin and nature of the Negro spiritual has been set forth in language which goes far to explain their human character. They express a message of hope and a deep belief in the future beyond the present world. With heaviness of heart under his sorrow and afflictions, the Negro turned to religion as his solace.

These great songs have been sung all over the world and have carried to thousands their dynamic message of faith, hope, patience, and forbearance, as well as pathos and deepest sorrow. These spirituals, it is said, may have come from two sources. First, they were spontaneous outbursts of expression by the group. Second, they were the creation of talented song makers. It has been pointed out that there were in those days long distant in the past bards who possessed unusual gifts of song and melody. They were leaders of spiritual singing and sometimes traveled from place to place singing their way and spreading the gospel of song throughout the land. "In his new environment, the Negro followed a natural evolution and the dynamic rhythms and melodies of the African captive were transformed through the years into songs of sadness and hope. Thus, the spirituals were born. The result of this hope was a body of songs extolling the cardinal virtues of a true and primitive Christian religion — patience, faith, forbearance, and hope. In Christianity the Negro sought complete refuge and the spirituals were forged of sorrow moulded in the heat of religious fervor."<sup>5</sup> These Negro spirituals are very properly a part of our cultural heritage in the field of music.

There is a good deal of American folk music in addition to Negro and Indian music. American folk song has come from so many different nationalities that it is difficult to characterize it: French, Spanish, German, Scandinavian, English, Irish, Scottish, Welsh, Indian, Negro. There was a mingling of many types of songs that reflect many different aspects of life. It is possible to mention here songs of railroads and river boats; songs of the mountaineers of the Appalachian region and other sections; songs of the cowboys of the Western plains; songs of the lumberjacks of Wisconsin, Michigan, Minnesota, and Maine; songs of the sea, including the sea chanteys of the New England fishermen; songs of the country and the city. Some dynamic popular music that

<sup>5</sup> Sears, William P., Jr. "The Negro Spiritual . . . America's Folk Music," *Education*, 61:274-277. January, 1941. Boston: The Palmer Company.

developed in America is most suitable for school singing. Here should be mentioned especially the songs of Stephen Foster and Victor Herbert. Their names are connected with American folk and popular music and they belong, respectively, to the second and third periods in American music.

Whatever may have been its source, probably some music which originated as jazz must be included in American music that has possibilities for children. Some of it has originality and vitality as well as genuineness which make it highly commendable as a delightful form of light music that may be enjoyed on some occasions. It represents the America of the period that produced it — the rhythm of machines, the restless spirit of the people, rapid change, never-ending motion, life which affords no repose; in short, music representing the machine age of America.

Any music series properly balanced in the direction of American music will include a considerable number of American composers. Merely as typical examples and without any attempt to include all, the following American song writers may be mentioned: Charles W. Cadman, Edwin J. Stringham, Katherine Davis, Carl Busch, John Powell, Henry K. Hadley, Mona Zucca, Leo Sowerby, Clara Edwards, Jessie Gaynor, Carrie Bond, Lily Strickland, John Alden Carpenter. These are only representative American composers, and to this list many could be added. There should be many songs depicting American life, some of which are patriotic in character, such as "America," "Columbia, the Gem of the Ocean," "The Star-Spangled Banner," "America, the Beautiful," "Turkey in the Straw," "Little Brown Church in the Vale," "Arkansas Traveler," "Four in a Boat," "Jingle Bells." Cowboy songs, sea chanteys, spirituals, and Indian songs, as well as other types should be included.

#### VITAL, ENDURING MUSIC FOR THE ELEMENTARY SCHOOL

Our emphasis on balancing the music program by including more American music and using a great deal of folk song should not leave the impression that these are all which should be included. Great music has plenty of simple forms which are within the comprehension of the youngest children. Music of the masters can even be used for the child's first musical experiences in the kindergarten. Davison holds that by this approach the children can best acquire "the groundwork of a permanent and discriminating taste."<sup>6</sup> It is needless to say that this is one idea for which the authors have been pleading throughout this volume. The vital and enduring music of all the ages and of all

<sup>6</sup> Davison, Archibald T. "Music Teaching in the Elementary Schools," *Music Education in America*, pp. 61-62. New York: Harper and Brothers. 1926.

peoples and nations in forms suitable for children should find a place in the classrooms of the elementary school. Adoption of this idea would open the gates to a great deal of fine music for American children. It would mean much use of truly great music in the elementary-school classroom. Davison declares that "there is no brand of musical technique which cannot be found in good music and which cannot be more effectively taught through that music than through some stilted and uninspiring exercises."<sup>7</sup>

According to Davison, two standards should be observed in selecting song material for the elementary school. First, music of the highest quality should be chosen. Second, it should be music originally written to be sung.<sup>8</sup> It may be said, however, that any music which has high quality and is singable is suitable song material for children. Under this principle, folk songs would constitute some part of the music program, but they would not be the only type of songs used. These songs have such a universal appeal and express such a variety of emotions that they are in many ways suited to childhood. They have strength and vitality. There is now in existence a number of collections of song material for children which contain songs that have been written especially for children by composers who are able to write a style and a content that have vitality and rich literary and musical value from the point of view of the best in childhood education. A goodly amount of this excellent material may now be included in any list of songs to be sung by children. Some of the newer music series have done this very thing with great success. It is much the same thing that has been done in reading, in which great enrichment has been brought into the curriculum by providing a far better type of children's literature.

Many people misjudge the ability of children to like and understand musical masterpieces.<sup>9</sup> Elementary-school music must include a good deal of the instrumental work of such masters as Beethoven, Bach, Brahms, Schubert, Schumann, Mozart, Tschaiikowsky, Haydn, Handel, and the contemporary composers. The great musical heritage of the world in those simpler forms which are suitable for children should find a place in the elementary school and should become a part of the life of all children. There exists in this realm a great cultural background for the children of America. The simplicity and the grandeur of the finer music of all the ages may become the musical heritage of the children of the present generation. Such music represents the musical contributions of many national cultures and has a universal appeal to childhood.

<sup>7</sup> *Ibid.*, p. 50.

<sup>8</sup> *Ibid.*, p. 68.

<sup>9</sup> *Ibid.*, p. 69.

## TREND TOWARD A NEW PATTERN IN MUSIC EDUCATION

A music series which was first published in its present form about two decades ago and which has descended from the *Modern Music Series* mentioned earlier in this volume has some very distinctive characteristics that are worthy of the most careful consideration. The *Modern Music Series*, it will be recalled, was published in 1898 and marked an epoch in the creation of superior materials for music education in this country. This series was prepared by Eleanor Smith, but the ideas of Robert Foresman permeated the books. The actual program of music was made by Foresman, and it accorded well with what Davison said about a quarter of a century later in discussing the question of what should constitute the content of music education in the elementary school. Foresman took a strong stand, as did Davison, for music of the highest quality for children. He held that in experiences with such music, the child would encounter to a sufficient degree all elements of music structure necessary in acquiring the ability to read music.

At the turn of the century, a change in thought was already occurring in many subject fields. This new educational philosophy was best expressed by the principles embodied in new types of reading material which were beginning to appear. In other words, publishing companies were definitely embarked upon a program of urging for use in the schools the very finest materials available in whatever the subject field. New reading books brought to the schools in an organized plan the writings of the greatest poets and literary men of their day. Some book companies wished also to incorporate this same philosophy in a series of music books. Prior to that time, much of the music material used in the schools had been developed on the theory of going from the note and the exercise to the song. The *Normal Music Course*, published in 1885, was based upon this particular philosophy, but it was the first course published in this country which was the result of actual classroom experience. The music courses published at that time were largely translations of German classroom procedure and German songs which had been taken over *in toto* and translated for the American market. When the *Modern Music Series* was revised, the new philosophy which was developing made it necessary to embody certain changes that would carry out in the field of music more particularly the qualities which were universally recognized at the time as inherent in at least one of the new reading series. Many American songs by outstanding composers, such as Ethelbert Nevin, Reginald De Koven, George W. Chadwick, W. W. Gilchrist, and others, were added. These editorial revisions and additions gave the series pre-eminent influence



in changing the educational thinking in this country on the two following points: a) contact with the musical unit (the song) before taking up the technical details; and b) the greater insistence on American music and American backgrounds and ideals. As a very interesting commentary, the books were in widespread use throughout the entire country.

In the passage of time, it became obvious that the country as a whole endorsed the basic philosophy embodied in the *Modern Music Series*. As a result, in 1925, another new music series entitled *Books of Songs* by Robert Foresman was published. This series carried forward the basic plan of the *Modern Music Series*, but it dropped the inclusion of the technical exercises which in the latter were a repetition of the musical content of the song previously learned.

Following the turn of the century, this country became even more conscious of its American roots and background and of the place of contemporary composers in surrounding boys and girls with the music of their own civilization. It became obvious that the vocabulary of a song could be repeated by selecting a song which contained similar or derived motives and figures. The repetition, therefore, was provided for in *Books of Songs* by the reiteration of the vocabulary of music in equally good song material, whereas the *Modern*, through its pioneering, did retain some aspects of the old alphabetic approach to music. It can be said truthfully that the *Modern Music Series* represented a milestone in the progress of music education in this country and that succeeding series have carried on the ideas of the *Modern* with such modifications and omissions as growing educational thought and classroom procedure clarified.

These books by Foresman contain the best collection of children's music that had ever been assembled up to that time, and the educational approach was in accord with sound principles.<sup>10</sup> The music in this series was selected from two main sources: a) folk songs of all the nations; and b) works of the classical and romantic composers. This basis for selection was a prediction of a high quality of music, and the expectation was fully borne out in actuality.

There is now a newer series which represents an ideal selection and arrangement of educative music materials and activities.<sup>11</sup> It includes the best of the procedures which have marked the successive contributions to music education, but it also anticipates some trends which are very obviously forecast by the best educational thought of the day.

<sup>10</sup> See in this connection: Foresman, Robert. *Songs and Pictures* (seven books). New York: American Book Company. 1937.

<sup>11</sup> Beattie, John W., Wolverton, Josephine, Wilson, Grace V., and Hinga, Howard. *The American Singer*. New York: American Book Company. 1944.

It has this organization: a) music of the Americas, which includes songs of American life and heroes given American and not European settings; b) music of other countries, as sung in America by peoples of many races and countries, with original texts in suitable translations and adaptations; c) organization along melodic, rhythmic, and harmonic lines, with theoretical aspects presented in logical but functional sequence and connections, with sufficient repetition to establish the necessary abilities with desired degrees of skill; d) a creative approach in which children are encouraged and aided in giving free expression to their own musical ideas in a variety of musical experiences; e) instrumental correlation, which includes both singing and playing related to each other in such a way as to encourage development of both in an integrating effect. The material is a) expressive of the activities and interests of children living in America today; b) made and evaluated by the authors in actual classroom situations; c) composed of melodies valuable for their musical content; d) based on a rhythmic approach which, the authors say, is the most distinctive and revolutionary in the history of music education in America; e) based on an interpretation of rhythm through bodily movement and feeling.

The editors say that these books are based upon a philosophy typical of American life and culture. It is needless to mention that the foregoing descriptive statements concerning these books, which are taken directly from the announcements made by the editors and authors of the series, are completely in accord with the philosophy upon which this volume is founded.

The authors have not attempted to include a discussion and evaluation of all the different texts in the field of music. The books that have been mentioned are used merely to illustrate a trend of thought and practice but not with the idea of indicating them as the only good music books available at the present time for use in the elementary school. It is not necessary to describe all the good music books, for all publishers will submit complete information concerning their publications. Many of the present-day music series have some distinctive features which are different from all the other books in their field. Great improvements have occurred in music series in the last few years.

#### ELEMENTS IN THE NEW MUSICAL CULTURE FOR CHILDREN

The chaos and destruction of total and global war have been encompassing the nations of the world for years. From the ruins of this devastation will arise a redesigned civilization. A new world of order will come forth on the earth. A new education necessarily will be a concomitant of the new way of life. In this new social order, music will

have a vital role to perform. It will have no less a function than that of aiding in the achievement of world-wide democratic values. It will be a part of its mission to aid Americans in understanding our own culture. It must be, however, music that will foster democratic world citizenship as well as American citizenship.

On the basis of these aims, the design for music education in the new world must include provisions for certain features in the completed structure. a) First of all, music education must emphasize in a properly balanced proportion American music for American children. b) It must include vital and enduring music of all peoples and nations. c) It must comprehend a type of music that brings understanding of other nations and accord with other peoples. d) It must stress music that portrays the spirit of our democratic institutions. e) It must embody music that represents the spirit of childhood. f) It must be music with a content that is distinctly integrative in its effects on childhood. This new musical culture for children must have such characteristics as have thus been described, which distinguish it in certain particulars from all that has transpired in this respect in the past in music education in this country. These features have all been considered in this volume, but it seems best now to bring them together and pass them in brief review and concise summary. Only a few characteristic features will be mentioned.

The new musical culture will place appropriate emphasis upon sight reading and sight singing in music, but the teaching practice used will be the exact reverse of the old drill procedure based upon the alphabetic approach. The same principles as hold in all reading in the vernacular will be the basis for the teacher's practice. Ability to read music will open to the child a vast field of the world's finest musical literature. The approach to learning to read must be functional in character. Experience in reading and singing must be broad and extensive, for out of experience only will come the ability to read in its true significance. There must be many more songbooks for children comparable to the great supply of books available for children's reading.

Eurythmics, which combines music and the dance, and introduces games, must find a place in the new musical culture. Experiencing of rhythm by expression of the rhythm of music in movement must be a prominent feature of the musical culture of children.

This new culture must be built upon a higher quality of children's song literature than most songbooks have thus far contained. Most manufactured music must disappear from songbooks when it has been prepared solely to introduce some technicality of music for drill pur-

poses. There are great resources of American music that have not yet been tapped, which should constitute a larger part of the song literature of the new musical culture than has prevailed in the past. It should not be the only music that should be sung in school, for there is a great deal of good music which is not American that is worthy of attention. The songs of this dynamic nation as it has grown to full stature in the last three centuries tell a story which has never yet been duplicated on earth. The songs of America growing up were an exciting accompaniment to the dramatic series of events that marked our development from a colony into a world power among the nations of the earth. These songs have a vigor and originality that are not found in manufactured music. Such songs must have a worthy place in children's experiences.

Music in the elementary school needs to have a far larger scope than it had a few years ago in this country. It was not so far back in the past that formal and stereotyped singing of a few songs imposed by the teacher and in a fixed period each day constituted about all of the child's musical experience. There should still be music in its own right and for its own sake, but the music activities of the school should be greatly enlarged and extended. There must be available for children's use a great abundance of books, music, instruments, phonographs, records, radios, and pianos. There should be even in elementary schools children's choruses, children's choirs, operettas, cantatas, bands, orchestras, music clubs, chamber-music groups, music festivals, and listening opportunities; and, above all, music should permeate the various pupil activities. It is probably safe to say that there should be tenfold more music than is now found in the great majority of elementary schools. There should be more teachers vastly better qualified to teach music. There should be music opportunities for every child. Children must somehow be made to love their music, so that when they sing their songs they feel so deeply that they sing with vitality, power, significance, deep emotion, and good quality of tone, by which the very life of the child is expressed in his musical utterance.

There should be vastly more participation of children in community musical activities. The music of the school and that of the community in which children engage extensively as amateurs constitute the reaction member of the learning cycle. Without it, it is doubtful that music can really be learned. Adults must co-operate with children in musical activities. In order thus to make music a dynamic fact in children's lives, a new attitude is needed. Children must learn to sing and play and be able to sing and play just as boys learn to play in such an activity as baseball. It is the game that is the thing. Children

never spend long hours in formal and unmotivated "practice" in batting and throwing and catching and then play ball in order to get ready to play ball. They play ball in a game the first day. They often associate together in groups of similar age and about equal ability, or less-experienced members are assigned to minor roles in the game. In the same manner, children must play and sing "in the game" from the very outset and take part in community music at the very beginning of learning. Adults in the community as well as teachers must assume this attitude towards children's music. School music must extend out into children's musical activities and community activities in such a way as to blend into these activities and partake of the nature of real-life activities. The whole implication of this volume is in the direction of fusing and co-ordinating music into real life. School music must be of such a character that it will carry over into the personal life of the pupil. When it does not, it has small value.

By the third or fourth grade, every child should have many favorite songs which he loves to sing or hum and does sing or hum a great deal when he is alone. All this means what has been said over and over again in this volume: music must cease to be a subject. There should never be a course of study to be followed in music or a set list of songs to be learned. There are no minimum essentials of subject matter in music to be learned. There may be goals to be attained and there should be a well-educated and musically cultured teacher with a command of rich musical resources who can guide children along the pathway of musical participation in the directions that the goals point. School music today in the elementary school is too much a matter of a mere schoolroom task to be performed. Its dullness and its artificiality are often seen in the manner in which children sing without enthusiasm or other dynamic response. That attitude must completely disappear in the interests of musical growth and the best fulfillment of musical potentiality in every child in a process of realistic participation in music as a real-life activity in which children engage with freedom, joy, happiness, and immense satisfaction.

By accepting these specifications, music in the elementary school can contribute to world civilization. This implies a new musical culture for children in America, and the idea applies equally well to children throughout the world.



## Selected References for Reading and Study

THIS list of reading references is presented in two parts. a) The first section contains books that have a foundational relationship to a philosophy and practice in music education. b) The second division includes a number of books that deal directly and explicitly with curriculum and teaching in music education. In a word, this is both a bibliography of what lies back of good teaching and good curriculum organization in music education and also a bibliography of music education as it has already been formulated.

Teaching practices in music education, as in any other field, must rest upon a solid foundation of basic principles in education. Certain general concepts are so fundamental to clear thinking concerning objectives and teaching practices in music education that their neglect is sure to lead to confusion on the part of any who do not recognize their significance and pattern their action in accordance with their implications. For those who want to make this more penetrating study in this field the first list has been compiled. Several volumes that deal specifically with music in some aspects are included in the first list, such as books on the psychology of music or the history of music. They are considered to be foundational to curriculum and teaching in music education.

The elementary-school teacher, however, as well as the supervisor of music education needs to be familiar with the general literature of music education. There is now in print a considerable number of books in this field. Their inclusion in the second list does not necessarily mean that the authors of this volume agree with all the ideas thus expressed. The books are so selected as to give a rounded picture of contemporary thought in music education as it now exists in representative discussions in the field.

These two lists of references do not pretend to be all-inclusive or an exhaustive bibliography of music education. They include only a limited number of good books and monographs carefully selected from a much larger number that might be mentioned in this connection. Magazine articles are not listed.

## References Foundational to a Philosophy and Practice in Music Education

### MUSIC AS SOCIAL INSTITUTION

JUDD, CHARLES H. *The Psychology of Social Institutions*. New York: The Macmillan Company. 1927.

This book sets forth a fundamental conception that now receives wide recognition in education. Institutions are foundational elements in the fabric of society, means of human co-operation, and by them culture is perpetuated. They constitute the structure of civilization and determine its course. Music is a social institution and a major element in civilization. Music thus assumes a tremendous significance as a curriculum element. It aids in establishing common understanding and congeniality among people. It is a common way of expressing thought and feeling. Man is shaped by his institutions. He must, therefore, shape his social institutions in order that they may have the greatest possible determining effect upon human personality.

### HISTORY OF MUSIC EDUCATION

BIRGE, EDWARD B. *History of Public School Music in the United States*. Philadelphia: Oliver Ditson Company. 1937. (Theodore Presser Company, Philadelphia, distributor.)

This book gives an authentic account of the beginnings and development of music education in the United States. Gaining an understanding of the trends in the evolution of public-school music in a manner that shows the dominant influences that have brought our present-day philosophy and practices in that field into existence is a first necessary step in building a new music education for the new age in America under the new concepts of elementary education. This volume provides a valuable background for this deeper study of the roots of contemporary music education.

### EMOTION AND THE EDUCATIVE PROCESS

PRESCOTT, DANIEL A. (Chairman of Committee on the Relation of Emotion to the Educative Process). *Emotion and the Educative Process*. Washington, D. C.: American Council on Education. 1938.

This book is a technical study of emotion and its place in education. It makes very little reference to music. Advanced students of music education will wish to study it and make the applications to music that grow out of its implications. The book deals especially with the role of emotion in the devel-

opment of personality. Since music education is also related to personality, music educators will secure insights that are translatable into terms of music education. The emotional experiences of children can be better understood by a study of this book. The role of learning in emotional behavior will be better comprehended by anyone who reads this book. It claims that music and rhythm facilitate several types of learning.

#### BASIC EDUCATIONAL PSYCHOLOGY

**SALISBURY, FRANK S.** *Human Development and Learning.* New York: McGraw-Hill Book Company. 1939.

This is a book in educational psychology for the beginning student. The author seeks common ground among many conflicting theories of psychology. He seeks professional insight for the teacher. In the treatment of emotional and intellectual nature, the organismic approach is used. Both old and new psychology are interpreted in the search for truth. The chapter on aesthetic experience and the creative life will be of especial interest to students of music education. There is a good discussion of the spontaneous activities of children and their significance. Individuality and personality are considered in a manner that will make a contribution to the teacher's insight into childhood education. The whole volume is wholesome and refreshing; and it is well within the understanding of the young beginning teacher or the teachers-college student.

**HARTMANN, GEORGE W.** *Educational Psychology.* New York: American Book Company. 1941.

This book has three parts. The author first discusses the psychological approach to educational problems and defines the field of educational psychology. He then devotes his attention to the improvement of the organism and its functions. He concludes with a discussion of the problem of adaptation of instruction to developmental levels. In this last section he applies psychology to problems of elementary education. He shows that improvements in personality are in part acquired by adding and rearranging ideals, attitudes, and interests. His discussion of repetition in learning should be understood by the music educator.

**JUDD, CHARLES H.** *Educational Psychology.* Boston: Houghton Mifflin Company. 1939.

This volume presents a comprehensive discussion of the subject by an eminent educator who sees the school subjects as social institutions and who writes from the viewpoint of the scientific study of education. The treatment is greatly influenced by the union of individual and social psychology. The book views educational psychology as an applied science. The human organism and human behavior are first considered. Then the book shows the social character of education. Personality is comprehensively studied and it is shown how it is produced. Lastly the book applies the findings of psychology



to teaching and school administration. The method is analysis and the aim is to understand individual human development and modes of behavior. Results of much experimental work are reported.

#### PSYCHOLOGY OF MUSIC EDUCATION

MURSELL, JAMES L., AND GLENN, MABELLE. *The Psychology of School Music Teaching*. New York: Silver Burdett Company. 1938.

The avowed purpose of this book is to bring together for classroom teachers those results of psychological research that have a bearing on the teaching of music. The book deals with the underlying psychology of appreciation, ear training, rhythmic training, mastery of the score, practice of teaching, expression, singing, and instrumental music. There is a section on tests. Mursell urges that in teaching the score the child's "attention be concentrated not on the separate notes, but on the symbolization of musically-meaningful phrases." He says that the pupil must have the "ability to apprehend a great many separate elements at a single glance."

#### PSYCHOLOGY AND TEACHING OF READING

HUEY, EDMUND B. *The Psychology and Pedagogy of Reading*. New York: The Macmillan Company. 1910.

This thoroughly commendable and useful volume is one of the oldest books on the psychology and teaching of reading, but it expresses a point of view that is not found in more recent books on the subject. Naturally, it does not contain some results of more recent research on reading; but, if they were included, they would only strengthen the author's conviction in his point of view. Huey declares that "Indeed . . . any but the most incidental analysis of spoken language, such as phonics implies, is dangerous before the age of eight or nine, and in my opinion the necessities of reading do not demand it before the latter age at the earliest." To this he adds: "The natural method of learning to read is just the same as that of learning to talk. It is the method of imitation." Reading, as conceived by Huey, is grasp of meaning without focal attention to textual details. These and many other concepts find specific application in teaching to read music.

JUDD, CHARLES H., AND OTHERS. *Reading: Its Nature and Development*. Chicago: The University of Chicago Press. 1918.

This monograph analyzes children's reading and summarizes a good deal of information about reading with which people who deal with music reading need to have some familiarity. Special training in reading is discussed, and reading for meaning is considered. The author draws a clear distinction between oral and silent reading; and he shows how an excessive amount of oral reading may establish unfavorable reading habits that prevent the most effective silent reading for meaning.

BUSWELL, GUY F. *Fundamental Reading Habits: A Study of Their Development*. Chicago: The University of Chicago Press. 1922.

The author traces the growth of eye habits in reading from those of first-grade children to seniors in high school. He determines the number of eye fixations per line, the duration of eye pauses, and the number of regressive movements. He shows what occurs in growth in these aspects of reading by a number of curves. He discusses the need for different kinds of training in terms of variations that he found in the aspects of reading which he studied. These things constitute information which should be in the possession of those who teach music reading and who wish to do it in terms of scientifically ascertained facts about the nature of growth in reading.

WITTY, PAUL, AND KOPEL, DAVID. *Reading and the Educative Process*. Boston: Ginn and Company. 1939.

This is one of the newest books on the teaching of reading. It summarizes a good deal of research material. The chapter on "Modern Education and Reading" states a number of foundational ideas. For one thing, it emphasizes the need to apply to reading and all language activities of the school the child's natural mode of linguistic learning. A valuable chapter is that entitled "Interest as a Factor in Reading." The book contains extensive bibliographies.

#### CREATIVE MUSIC

COLEMAN, SATIS N. *Creative Music for Children*. New York: G. P. Putnam's Sons. 1922.

This book is largely a description of the author's experiences with creative music at Lincoln School, Teachers College, Columbia University. She also describes how she taught children creatively to sing and play. She says that "The opportunity for free expression must be given, and the habit cultivated from the very first, unfettered by new or complicated processes, mental or physical, if one is ever to realize the meaning of free musical expression." The author's belief in the foundational nature of rhythm in music led her early to devote a part of every music lesson to dancing. Coleman would introduce notation in singing only when the child feels a need to record a song that he has made up in order that he might not forget the tune.

HARTMAN, GERTRUDE, AND SHUMAKER, ANN (Editors). *Creative Expression*. Milwaukee: E. M. Hale and Company. 1939. (Edited and published for the Progressive Education Association.)

This volume contains a large number of articles on creative expression by different authors. According to the authors' statement, the emphasis is on the child's own modes of self-expression through all the creative arts. One section is devoted to creative expression through music. The nature of creative work in general is discussed. The illustrations and examples of creative work in music are illuminating and highly valuable aids for the class-

room teacher. The section that deals with teaching music with music and applies the principle to instrumental music is one of the valuable discussions in this volume.

FOX, LILLIAN M., AND HOPKINS, L. T. *Creative School Music*. New York: Silver Burdett Company. 1936.

In this book learning centers around the creative responses as related to music. The authors are concerned with helping the teacher "a) to develop a psychological viewpoint of creativeness; b) to promote a school environment in which creative experiences of children are encouraged; and c) to recognize and encourage incipient creative experience in music." The book begins with a strong chapter on the general principles of creative education. A concept of learning is presented and it rests heavily on organismic psychology. The authors show the advantages of this kind of learning.

#### AESTHETICS AND MUSIC EDUCATION

DEWEY, JOHN. *Art as Experience*. New York: Minton, Balch and Company. 1934.

This book breaks down the barriers that have existed for some time between the arts and the human experiences of life. Dewey sees the arts both as creative and appreciative, and "as a liberation, organization and integration of experience." The chapter on "Art and Civilization" should be read carefully by every student of music education. It is a false psychology, says Dewey, that holds that scientists and philosophers base their work on thinking while artists depend only on feeling. He states that both artists and scientists do emotionalized thinking. Both have feelings that have as their substance appreciation of meanings or ideas.

STEIN, LEO. *The A-B-C of Aesthetics*. New York: Boni and Liveright. 1927.

Any student interested in aesthetics should dig into the depths of this very profound statement of the aesthetic experience. Stein discusses the aesthetic experience as knowledge, emotion and feeling, and the important roles of the "selves" organically related to the world. This has much of significance for the development of unlimited possibilities for creation and appreciation. This is not a book for classroom teachers; but, if music educators are to go to the bottom in exploring the foundations of their field, they must have basic understandings in aesthetics such as this book furnishes. Knowledge of such books is what makes the difference between superficiality and scholarship in music education.

DANZ, LOUIS. *The Psychologist Looks at Art*. New York: Longmans, Green and Company. 1939.

This is an authoritative and critical discussion of those principles which the author believes are pertinent to all expressions of art. Under these princi-

ples the author finds that all artists (meaning those who express themselves in one of the various media) fall into three categories: a) "the imagination-ones," who use the language of things; b) "the imaginative-ones," who use forces and movement; and c) "the instinctive-ones," who recognize Form and who are the purest artists. Aesthetic principles are built on the concept that any art expression absorbs the whole of man. The author chooses painting as the one art expression through which he discusses his ideas, yet these ideas are applicable to music, theater, dance, and literature.

#### MUSIC AND MUSICIANS

WELCH, ROY D. *The Appreciation of Music*. New York: Harper and Brothers. 1945.

There are ten chapters in this book. They deal with such aspects of music as the art of music, materials, the composer at work, musical form, the minuet, the fugue, the suite and the sonata, opera, oratorio, and song. The author seeks to explain the raw materials of music — melody, harmony, and rhythm — and form, which he regards as the chief requisite for coherence in the finished product of music. Teachers who read this book should get an understanding of the well-known forms of musical compositions as well as instrumental forms.

MURPHY, HOWARD A. *Form in Music for the Listener*. Camden, New Jersey: R. C. A. Victor Company. 1945.

An understanding of the structure of music increases enjoyment and aids intelligent listening and performance. This book is a non-technical discussion of the organization of music from folksong to symphony. Typical designs are presented and illustrated by extensive record lists. Appendices include minimum record lists of the works discussed, digest of form, glossary of terms, bibliography, a list of simplified classics arranged for piano solo.

COWELL, HENRY (Editor). *American Composers on American Music*. Stanford University, California: Stanford University Press. 1933.

In this book a number of composers present their own viewpoints concerning creative music in America. They express their opinions concerning the manner in which they believe creative music should progress. Naturally, different viewpoints are expressed and there are conflicting opinions. This, however, does not detract from the value of the book. The supervisor of music education and the college teacher will find the challenge of this treatment a stimulating experience. It seems desirable for music educators to have these different attitudes to creative work in music.

SLONIMSKY, NICOLAS. *Music Since 1900*. New York: W. W. Norton and Company. 1937.

This is a descriptive chronology "reflecting the 'inner headlines' of musical events that . . . contain elements of evolutionary power that subtly but

surely influence the entire future of music." The author's general outline of musical evolution since 1900 has been governed by what he calls the aesthetic trends and fashions of the world in this period, as well as by the social and economic conditions.

HOWARD, JOHN T. *Our Contemporary Composers*. New York: Thomas Y. Crowell Company. 1941.

In this companion volume to an earlier book entitled *Our American Music*, the author deals with our American composers and their music since 1930. It is, however, more or less confined to those composers who are known for "works in the larger forms." This book is highly essential for the music educator who wishes to know American music of the twentieth century. The author's style is direct and clear and he gives the necessary information about the composers whom he includes in his book, in a manner that holds the reader's attention and conveys the essential facts about their works. The book may be read by teachers who have some background in this field; and it should be known by all supervisors of music education. The book contains an interesting appendix.

BAUER, MARION. *Twentieth Century Music*. New York: G. P. Putnam's Sons. 1933.

This is an analysis of the music and the method used by modern composers in an "attempt to guide the rapidly growing army of listeners in concert halls and over the air." The author devotes a chapter to "The New Esthetic." The book is definitely explanatory; and it deals with innovations in music that have occurred in the past, with new forms and methods in music, and with the breaking down of conventions. A chapter is devoted to "Jazz and American Music." Classroom teachers should be familiar with this book. Music educators must go beyond it and know most of the books listed in the bibliography.

#### PSYCHOLOGY OF MUSIC

SEASHORE, CARL E. *The Psychology of Musical Talent*. New York: Silver Burdett Company. 1919.

This book is a description and explanation of the well-known Seashore Measures of Musical Talent. The author says that "musical talent must be revealed and encouraged." It was Seashore's idea that by surveying the musical talent of all pupils who pass through the elementary schools a record of the talent of the community in this respect could be secured. By this early recognition of talent a means for its conservation would be secured. While these tests have now been revised to some extent, the music educator will want to be familiar with their author's discussion. This is not a book for classroom teachers.

SAETVEIT, JOSEPH G., AND OTHERS. *Revision of the Seashore Measures of Musical Talent*. Iowa City: University of Iowa Press. 1940.

This monograph gives an account of the revised Seashore tests of musical talent. The consonance test was discontinued and a timbre test was included. Considerable revision was made in the time test and the rhythm test. Anyone who contemplates giving these tests should be familiar with this monograph.

SEASHORE, CARL E. *Psychology of Music*. New York: McGraw-Hill Book Company. 1938.

This book comes, the author says, as a sequel to his earlier volume on musical talent. It is a record of the researches of the author and his collaborators. The twenty-eight chapters cover a wide range of topics and give the results of research in those fields. Some of the topics discussed are: the musical mind, the science of music, pitch, loudness, duration, timbre, consonance, volume, thinking in music, measurement of musical talent, learning in music. The author says that in terms of learning there is a shocking waste of time and effort in schools, musical interest is deadened, and demoralizing habits are formed.

SCHOEN, MAX. *The Psychology of Music*. New York: The Ronald Press. 1940.

This book seeks "to present a survey of the research studies in the psychology of music" that the author believed "had a most direct bearing on musical art, musical artistry, and music education." It should be in the hands of every music educator. Among other things the book deals with tests of musicality and talent, as defined by the author, and the psychology of musical aptitudes. The validity and reliability of the various tests are discussed. Much attention is given to tone: psychology of tone, melody, harmony. For the music supervisor the most valuable part of the book may be the discussion of tests of musicality and talent.

MURSELL, JAMES L. *The Psychology of Music*. New York: W. W. Norton and Company. 1937.

This book is a contribution to the foundations of music education. The author has brought together and interpreted a vast amount of research material dealing with the psychology of music. He has used both English and foreign-language sources. Especially valuable is the material that he has assembled from somewhat inaccessible psychological journals in this and foreign countries. Mursell holds that acoustics cannot be made the basic science of music. He believes that music must be explained as a factor in human experience. He thinks that "the fundamental problem of the psychology of music is quite clearly that of auditory and rhythmic perception in relation to emotion."

## HISTORY OF MUSIC

LÁNG, PAUL H. *Music in Western Civilization*. New York: W. W. Norton and Company. 1941.

Every person interested in the development of music should read this most excellent book. It is a music history written in terms of political annals and the story of the human spirit based on vast and authoritative sources. Musical facts and personalities become significant as expressions of the spirit of the time and life in which they were a part and also helped to create. The author says that this volume is "a chronicle of the participation of music in the making of Western civilization." Musicology is seen as a means of explaining the music of past ages and periods in the world's history and making its riches available for present generations. No music educator should fail to be familiar with this great book. It has a most excellent bibliography.

ALLEN, WARREN D. *Philosophies of Music History*. New York: American Book Company. 1939.

The author examines and discusses the histories of music from the earliest documents up to the present period and in the light of the influences of philosophies and other sciences. He believes that the study of the appreciation of music should be presented through the aesthetic feelings and the total experiences of man "in different areas, with different peoples made up of different individuals." This is an excellent book for students in the humanities, aesthetics, philosophy, social sciences, as well as in music. The author disagrees with the viewpoint that holds that music must be studied chronologically in order to be fully appreciated. He sees all art as an expression of its own time and its own culture; and he would study music for appreciation against the background of its own concomitants.

FERGUSON, DONALD F. *A History of Musical Thought*. New York: F. S. Crofts and Company. 1940.

This volume is an advanced textbook in the history of music. It seeks to build the ideational background that is so necessary for adequate appreciation in music. Certain broader aspects of appreciation, the author says, can be attained only through what he calls purely historical study. The book is comprehensive in its treatment. The author calls music a mode of thought and he sees it as a mode of thinking in tones. The bibliography is unusually comprehensive and includes the principal foreign works. The book ends with a discussion of American music in the twentieth century.

## EDUCATION FACING THE FUTURE

BERKSON, I. B. *Education Faces the Future*. New York: Harper and Brothers. 1943.

This book is an appraisal of contemporary movements in education, and it draws upon much of the best frontier thought in education. It discusses briefly the changing liberal philosophy in education. One major part of the

book is devoted to progressive education as a general conception of the educative process. Another part considers the school in relation to social change and reconstruction. The third major concept of the book is the social function of the school. The author sees the school as playing a significant part in building a better society. Music is not discussed, but it is easy to see how it fits into such a picture.

#### MODERN VIEWPOINT IN ELEMENTARY EDUCATION

MACOMBER, FREEMAN S. *Guiding Child Development in the Elementary School*. New York: American Book Company. 1941.

This is one of those books that every elementary-school teacher must read and comprehend. Its principles and practices are foundational for music education. It deals with teaching and learning in terms of the best contemporary thought. It is in part devoted specifically to laying the foundations of progressive educational practices and in that area it presents a thoroughly sound viewpoint. There are many references to music, which show how it best operates in the integrated program of the child-centered elementary school.

CASWELL, HOLLIS L. *Education in the Elementary School*. New York: American Book Company. 1942.

The philosophy of this book is progressive, and its style is lucid and carries conviction. The chapters of the book cut across subject-matter boundaries. The several themes which constitute the topics of the chapters are fundamental aspects of elementary education. The forces and influences that operated in forming the present elementary school in this country are briefly but excellently identified and described. The characteristics and aims of good elementary education are stated. The chapter entitled "Developing Creative Interests and Abilities" is the significant part of the book in the present connection. This chapter is one of the best statements yet written concerning what constitutes creativity in education.

#### NEWER INSTRUCTIONAL PRACTICES

WRIGHTSTONE, J. WAYNE. *Appraisal of Newer Elementary School Practices*. New York: Bureau of Publications, Teachers College, Columbia University. 1938.

This book is an attempt to present evidence with reference to the success of certain newer practices that have come into elementary schools in recent years. The findings are, in general, in the favor of the more progressive practices. Children do as well as in the conventional subjects and they have certain other accomplishments that do not come under rigid drill programs, such as knowledge about contemporary affairs, are more broad-minded in their beliefs, think more critically, and are better adjusted in their social relationships. These and many other things of similar nature are all products of well-designed education.



HEFFERNAN, HELEN (Chairman of Yearbook Committee). *Newer Instructional Practices of Promise*. Washington, D. C.: National Education Association, Department of Supervisors and Directors of Instruction. 1939.

The authors of the different chapters in this book deal with emphases in different areas of the newer practices in education such as mental hygiene, effective democratic living, use of various types of educational materials, as well as with newer trends in the various subject areas, among which are the arts, sciences, reading, and arithmetic. The book as a whole presents a picture of today's thinking about teaching. It supports "an educational program designed to help youth acquire their social heritage through a process of interaction with a stimulating environment." It sees the importance of experiences gained through play, manipulation and construction, mental and physical activities, aesthetic expression, and democratic living.

#### THEORY OF INTEGRATION

HOPKINS, L. THOMAS, AND OTHERS. *Integration: Its Meaning and Application*. New York: D. Appleton-Century Company. 1937.

The publication of this volume served to call attention to the importance of integration as an educational concept. Its meaning is interpreted in this book, and its application to different types of curriculum, as defined by the authors, is explained. Integration is seen as fundamentally a process that takes place within the individual and is related to personality. One chapter shows the creative character of learning and states that integration involves the whole learning situation. The music educator should know the argument of the whole volume and especially that in the chapter entitled "The Arts and Integration."

HOPKINS, L. THOMAS. *Interaction: The Democratic Process*. Boston: D. C. Heath and Company. 1941.

The author of this volume distinguishes at the outset between the subject curriculum and the experience curriculum. He shows that an integrated curriculum, if it means only correlation or fusion of subjects, may not favor integration as a process within the individual. He discusses a desirable conception of learning and shows the place of integration in the process of learning. The author's conception of goals of teaching not as arbitrary standards and preconceived subject matter to be learned but as guides for establishment of direction in teaching is one of the forward-looking conceptions found in the volume.

#### RECONSTRUCTED THEORY OF THE EDUCATIVE PROCESS

RUGG, HAROLD, AND SHUMAKER, ANN. *The Child-Centered School*. Yonkers: World Book Company. 1928.

Music as one of the arts is given a large place in elementary education in this volume. Rhythm as the central element in music and a basic aspect of mu-

sic education is clearly explained in terms that teachers can understand. The psychology of the creative act is discussed. Creative self-expression through music is stressed, and its importance for personality development is shown. Creative music is defined in a way that is helpful to the classroom teacher. The whole question of the place of the arts, and especially the position of music, in elementary education is discussed.

KILPATRICK, WILLIAM H. *A Reconstructed Theory of the Educative Process*. New York: Bureau of Publications, Teachers College, Columbia University. 1935.

This little monograph sets forth the author's conception of the purpose of education and the place and nature of learning. He discusses in a brief but illuminating manner the newer biological view of organism, which is a basic conception in modern educational theory, and he builds a basis for the understanding of organismic psychology in a rarely comprehensible manner. He shows how learning builds structure. Principles of learning are discussed, and it is shown how the whole organism is involved in each act of learning. Kilpatrick says that learning as acquisition of textbook knowledge under the authority and domination of the teacher was the idea that prevailed in the schools of the older day. Teachers were thus, he says, "directed away from personality and its integration."

KILPATRICK, WILLIAM H. *Remaking the Curriculum*. New York: Newson and Company. 1936.

The author disposes of the old atomistic psychology in a few words, and he concludes that "Education thus becomes primarily the conscious pursuit of personally felt purposes with ever more adequate self-direction as the goal." Learning is regarded as a continual rebuilding of the self. According to Kilpatrick the curriculum is a process of living. Activities are teacher-guided and pupil-pursued. Under these conditions subject matter is acquired and organized in a learning procedure most appropriate to educative ends and to the extent that it is needed for best pupil-living in the present.

KILPATRICK, WILLIAM H. *Group Education for a Democracy*. New York: Association Press. 1940.

This volume is a collection of the addresses and published articles of the author. In these papers the main tenets of his philosophy of education are expressed. Kilpatrick says that "learning necessarily goes on in all active experiencing — being essential in fact to make experience out of otherwise mere happenings." He states that we learn our responses, and he declares that "the subject matter that we have been too much teaching in our schools may be the least significant thing in life." This seems to imply the need for better subject matter, and the music educator can well take this statement to heart. The chapter on "How Learning Takes Place" should be studied by every classroom teacher in America.

DEWEY, JOHN. *Experience and Education*. New York: The Macmillan Company. 1938.

Dewey says that "It is a cardinal precept of the newer school of education that the beginning of instruction shall be made with the experience learners already have; that this experience and the capacities that have been developed during its course provide the starting point for all further learning." That is equivalent to saying that what one has learned is the determining factor in what he can learn. Dewey adds: "No experience is educative that does not tend both to knowledge of more facts and entertaining of more ideas and to a better, a more orderly, arrangement of them." He goes on to explain, however, that "it goes without saying that the organized subject-matter of the adult and the specialist cannot provide the starting point." These and many other similar statements dispel the notion that this leader in the progressive school of thought discounts the importance of learning subject matter. He believes that even more, but better, subject matter must be learned.

#### FOUNDATIONAL PRINCIPLES IN EDUCATION

RUGG, HAROLD. *Culture and Education in America*. New York: Harcourt, Brace and Company. 1931.

The theme of this book is social reconstruction through educational reconstruction. No student of music education can afford to be unfamiliar with Part IV, which deals with "American Culture and the Artist," in which the author presents an organic view of American life and seeks "the origins and development of the creative mind in earlier decades of American culture." The chapter "America's Effort of Reason and Adventure of Beauty" shows the emergence of "the virile, creative young mind of today." Self-cultivation through the creative act is a basic conception in this volume.

MORRISON, HENRY C. *Basic Principles in Education*. Boston: Houghton Mifflin Company. 1934.

This is not a book on teaching but on what lies back of teaching. It is a scholarly volume that should be mastered by every music educator. It is beyond the understanding of the classroom teacher of limited preparation. It draws a clear distinction between organic capacity and intelligence, and the latter is defined. Personal capacity to learn is a matter of great significance. The discussion shows that the foundation for any particular learning lies in what has been previously learned. The volume analyzes personality as the supreme objective of education and shows how its fabric and its integration are established. The book effectively answers the question, What is education?

#### BASIC PRACTICES IN TEACHING

LEONARD, EDITH M., MILES, LILLIAN E., AND VAN DER KAR, CATHERINE S. *The Child at Home and School*. New York: American Book Company. 1942.

This is a most valuable book for young teachers. It discusses a) the child in his growth processes; b) the general philosophy of present-day childhood

education; and c) teaching in various fields in primary education. About forty pages are devoted to "Music in the School of Early Childhood." In this book sound theory, good basic psychology, and appropriate practices in teaching are discussed in a manner that can be easily understood by young teachers. Such a book as this can be read as a first step in gaining an understanding of progressive practices in teaching before taking up some of the more advanced books listed in these references.

MORRISON, HENRY C. *The Practice of Teaching in the Secondary School*. Chicago: The University of Chicago Press. 1931.

The period of secondary education begins normally at about the end of the third grade and closes with the end of junior college. Much that is said in this book has direct application to the teaching of music in the elementary school. The idea of the learning-unit is thoroughly discussed. The types of learning are explained. There is a presentation of the basic concepts of appreciation. Language-arts learning, which has a direct application to music, is presented. Reflectional learning is explained and illustrated. The importance of ideational background as a factor in learning is stressed. Organic and personal learning capacity are clearly distinguished, and much muddled thinking in this connection is clarified. All learning, says the author, emerges from experience; and that lays the basis for much that is fundamental in the new education. Direct learning from experience is seen in right perspective.

#### GENERAL THEORY OF TESTS AND MEASUREMENTS

LINCOLN, EDWARD A., AND WORKMAN, LINWOOD L. *Testing and the Use of Test Results*. New York: The Macmillan Company. 1936.

It is essential that all teachers who deal with music, whether classroom teachers or supervisors or professors in colleges and universities, be familiar with music tests and their administration, and especially the use of test results. This is a book for elementary-school teachers who are beginning the study of testing theory and practice. The book introduces some very simple statistics and gives some very practical suggestions concerning how to give tests, how to set up and interpret results of tests, and how to prepare new-type tests. While this book is ten years old, it is a very useful book for the beginner in testing.

BROOM, M. E. *Educational Measurements in the Elementary School*. New York: McGraw-Hill Book Company. 1939.

For all except the specialist in testing and statistical procedure, this book will fulfill all needs of classroom teachers and supervisors of music education in supplying basic knowledge about tests and testing in the elementary school. It explains the terminology of testing, shows how to treat statistical data, discusses the use and interpretation of statistical measures, and contrasts stand-

ardized and teacher-made objective examinations. A good deal of space is devoted to the construction of teacher-made objective tests. A large section of the book is devoted to a discussion of standardized tests in the various fields in elementary education. Several music tests are described and discussed.

#### TESTS AND MEASUREMENTS IN MUSIC

KWALWASSER, JACOB. *Tests and Measurements in Music*. Boston: C. C. Birchard and Company. 1927.

This book was written some years ago and for that reason omits some recent tests. Nevertheless, classroom teachers can profitably read the volume. It is elementary and can be comprehended by a teacher who has not had advanced training in statistics. The book discusses aptitude testing in general, and then proceeds to a description and evaluation of such tests. Achievement tests in music are given the same kind of treatment. In this connection many of the most important music tests are described. The book ends with a survey of accomplishment in music in which learning curves in this field were plotted.

FLEMMING, CECILE W., AND OTHERS. *A Descriptive Bibliography of Prognostic and Achievement Tests in Music*. New York: Bureau of Publications, Teachers College, Columbia University. 1936.

This is an endeavor on the part of the authors to provide practical information regarding the types of testing materials in the field of music. There are descriptions of practically all music tests available at the time of writing. The brief explanatory statements will be found helpful in determining the purpose and the scope of the tests. Names of publishers are given. The book has value as a reference manual for supervisors who wish to select a test for a particular purpose. Classroom teachers, also, will find this monograph a source of significant information about music tests.

#### CONCEPTS OF CURRICULUM

MORRISON, HENRY C. *The Curriculum of the Common School*. Chicago: The University of Chicago Press. 1940.

This book is devoted to a study of a particular basic concept of curriculum. The author holds that the curriculum of general education consists of the major and universal institutions such as language, science, music, and many others; and the problem of the curriculum is that of identifying and listing the institutions. There is a chapter on the arts. It gives new meaning to music as a major institution and shows its place, along with the other great arts, as a curriculum element. The chapter on social foundations of education and curriculum gives an explanation of the meaning of culture and civilization. This book is too advanced for beginners in education. Every music educator should master its underlying institutional conception as applied to music education.

RUGG, HAROLD (Editor). *Democracy and the Curriculum*. New York: D. Appleton-Century Company. 1939.

This book proceeds on a different philosophy from that held by Morrison; but it may be that both come out at a conclusion that is not far from reconciliation. Morrison sees the major and universal institutions as constituting the curriculum of general education, and under this conception institutions are the bearers or the depositaries of the culture. Rugg and his colleagues believe that the curriculum should be designed out of the culture. According to Rugg, the whole life and program of the school is its curriculum. There are no extra-curriculum activities. "The curriculum should provide a rounded day of living." This book provides basic orientation in the new education.

RUGG, HAROLD. *American Life and the School Curriculum*. Boston: Ginn and Company. 1936.

This book seeks to make "a synthesis of the principal strands of American culture." It points toward "the swift reconstruction of education and, through it, of the social order itself." It is, the author declares, "primarily a volume on the school curriculum — but on the curriculum seen in the framework of our changing society." The author visions a new society of abundance, tolerance, and beauty for America, and he outlines a program for the school as a school of living with the whole life and program for the school as its curriculum. In this new school the arts will have a far larger place than heretofore accorded them.

#### CONCEPTION OF MUSIC IN EARLIER THEORY AND PRACTICE

PARTRIDGE, G. E. *Genetic Philosophy of Education*. New York: Sturgis and Walton Company. 1912.

The chapter on "Music and Dancing" in this old book has some gems of thought. The author says at the outset that "To learn to read from notes before there is a wide knowledge of music through song or in any other way to distract attention from the feeling, or to limit self-expression is wrong." The child-study psychologists early recognized the basic nature of rhythm in music education. They declared that "there is a profound sanction for the dramatic expression of music by the child. When he plays his part, singing, dancing, and representing, he is the nearest to participating as a whole person in the process of learning or self-education that he will ever be." They saw the dance as a valuable supplement to musical expression.

PARKER, FRANCIS W. *Talks on Pedagogics*. New York: John Day Company. 1937. (Edited by Elsie A. Wygant and Flora J. Cooke and published for the Progressive Education Association. Originally published by E. L. Kellogg and Company, New York, 1894.)

This old book presents an early example of the principle of intrinsic learning applied to teaching practices. It exemplifies a modern conception of lin-

guistic learning. It enunciates the principle that "Attention to form obstructs thought." Upon this idea many teaching practices of today must be further reconstructed. Parker emphatically repudiates the notion that the mechanical making of musical sounds disconnected from the expression of feeling and the isolated learning of notes are necessary in vocal music. He means that the functional approach to the mastery of the musical score and the intrinsic learning of all other mechanical and manipulative aspects of music are sound pedagogy.

## » II «

### References on Contemporary Thought on Curriculum and Teaching in Music Education

FARNSWORTH, CHARLES H. *Education Through Music*. New York: American Book Company. 1909.

This is one of the older books on music education. The author pointed out the similarity between music and language and founded his practices of teaching on that principle so far as it could be done with what knowledge was available at that day. He stressed the correlation between movement and music. He outlined the work in music for the elementary school by units which he called stages. He offered teaching suggestions for the different grades based upon his conception of these logical steps within each grade and with special themes for each year.

HUBBARD, GEORGE E. *Music Teaching in the Elementary Grades*. New York: American Book Company. 1934.

Published a quarter of a century after the preceding volume and representing somewhat of an extension of many of the same ideas, this book marked a sequence in the development of music education. The author stressed again the similarity between language reading and some phases of music. He stressed experience before formal instruction, gave some attention to the concept of child-centered education, introduced chapters on instrumental work, appreciation, and tests and measurements. Like the earlier volume, this book is organized largely by grades rather than by major concepts that cut across grade lines. Group instrumental instruction is briefly treated.

JAQUES-DALCROZE, ÉMILE. *Rhythm, Music and Education*. New York: G. P. Putnam's Sons. 1921.

This book is devoted to a rather complete account of what is known as the Dalcroze system of eurhythmics. The author shows how bodily rhythm may be used in the teaching of music. Probably some parts of his system are too

formalistic for adoption in present-day schools. There are good chapters on the reform of teaching in music, joy in music, and music and the child. From these chapters the teacher of music can get valuable suggestions.

HUGHES, DOROTHY. *Rhythmic Games and Dances: Basic Activities for Elementary Grades*. New York: American Book Company. 1942.

For one thing this book provides for rhythmic expression as an aid to music appreciation. This book is in three parts. The first part deals with games that are based upon fundamental rhythmic movements. The second part is concerned with design in music. Through rhythmic games the child learns the meaning of form and design in music. Following the second part is a considerable number of musical selections covering nearly a hundred pages which the teacher can use to advantage. Every selection has rhythmic value and is supposed to promote emotional stability in children. The games are interpretative of the music.

DAVISON, ARCHIBALD T. *Music Education in America*. New York: Harper and Brothers. 1926.

The author makes some very good suggestions for better teaching of music. He pleads for a real democracy of music, as he calls it, instead of an aristocracy of the gifted. Davison believes that school music in the elementary grades should consist of a) folk songs and b) music of the masters. He declares that "there is no principle of musical technique which can not be found in good music, and which can not be more effectively taught through that music than through some stilted and uninspired exercise." He urges the song-method and deplores invented exercises.

KWALWASSER, JACOB. *Problems in Public School Music*. New York: M. Witmark and Sons. 1932.

The author takes a strong stand against the too early introduction of note reading. He called it an encouraging tendency that supervisors were putting more emphasis on song singing than upon mechanical exercises in sight reading. Thus these signs were discernible about a decade and a half ago in music education. The author's discussion of music education as a form of art education expresses the main objective in teaching music in the elementary school. He looks upon music as an expression of life, and he says that while it is not as definite, its scope in interpreting life is greater than that of literature. The book has brief and elementary discussions of false objectives in music education, writing music, part singing, music reading, the foundation of appreciation, and similar topics.

GEHRKENS, KARL W. *Music in the Grade Schools*. Boston: C. C. Birchard and Company. 1934.

One of the valuable features of this book is the author's statement of objectives in music education. The whole book is a statement of opinion about



the teaching of music that grew out of the author's experience. As such it has great value. The book is easy to read, and the underlying philosophy is clearly stated. Beginning teachers can read this book as a preliminary to books that deal more intensively and thoroughly with the subject.

MURSELL, JAMES L. *Human Values in Music Education*. New York: Silver Burdett Company. 1934.

The purpose of writing this book was to interpret values in terms of a social philosophy of education. The author claims that music can exemplify what education can be at its best; and he holds that active experience is necessary in order to make any enterprise truly educative in its best sense. He defends the place of music in the curriculum and shows specifically the values that should come out of successful teaching in this important field. The place of purpose in learning is discussed.

GIDDINGS, T. P. *Grade School Music Teaching*. New York: C. A. Congdon. 1919.

The author's emphasis is on teaching children to read music and the meaning of the symbols of music. He believes pure song material is the best medium for this purpose. There are chapters on rote singing, rhythm, reading music, individual singing, ear training, voice training, grade-school orchestras and bands, and instrumental classes. The book abounds in practical suggestions that grow out of the author's experience.

DYKEMA, PETER W., AND CUNDIFF, HANNAH M. *New School Music Handbook*. Boston: C. C. Birchard and Company. 1939.

This book offers some suggestions on the teaching of music; it also deals with many details of musical notation with which classroom teachers need familiarity. It gives a good deal of other information about music. Young teachers will find this volume very valuable as a handbook and each such teacher should understand all that is said in this book about musical structure. The section entitled "Reasonable Musical Growth Year by Year" offers an outline of what to do in the different grades. Another section dealing with material for programs will have great practical value for teachers. The section on "What Should be Expected from Grade School Music?" sets up objectives for elementary-school music education.

KRONE, BEATRICE PERHAM. *Music in the New School*. Chicago: Neil J. Kjos Company. 1941.

This book starts off with a chapter entitled "The Philosophy Underlying the New School." It then discusses curriculum and teaching in music in terms of the new education that has come forward in the last quarter century. It is based upon organismic psychology and progressive principles of education. The integrative effects of music are stressed, and creative learning is emphasized. The principle of functional learning is given a prominent place

in music education. The author declares that "the pupils themselves should have a share in the planning of their activities, in the selection of their materials, and in evaluating the worthwhileness of the experiences gained in working together." There are many references to the philosophy of John Dewey, upon which the author builds her philosophy of music education and her practice of teaching in that field.

MURSELL, JAMES L. *Music in American Schools*. New York: Silver Burdett Company. 1943.

This book contains a discussion of the general principles of music education which have application in both the elementary and the secondary school. Mursell's conception of linguistic development in children and its relation to teaching in music is stated. He has applied the psychology of primary reading to teaching in appropriate phases of music education. He says, for example, that "good reading and good spelling do not go together." Mursell declares that "reading [music] properly planned, properly organized, and properly taught need not and should not absorb a disproportionate amount of time." He does not subscribe to exclusive use of folk music in the lower grades, and he criticizes the use of music in schools which has been manufactured merely to give drill on some particular principle. He does not, however, frown upon the use of good music written especially for children.

NORMAN, THEODORE F. *Instrumental Music in the Public Schools*. Philadelphia: Theodore Presser Company, Distributors. 1941.

This book has a chapter on instrumental music in the elementary schools and another on class teaching of instruments. A chapter on the development of instrumental music gives a concise history of this aspect of music education. There are also chapters on orchestras, bands, the stringed instruments, the wood-wind instruments, the brass instruments, and the percussion instruments. The chapter on the organization of instrumental music in the community contains valuable suggestions. The book represents an attempt to provide a better basis for preparing teachers to teach instrumental music. Classroom teachers who have not had preparation in this field will profit from reading what the author says on this subject.

PITTS, LILLA BELLE. *The Music Curriculum in a Changing World*. New York: Silver Burdett Company. 1944.

The author sets forth what she considers present-day challenges which call for a better music education. She then states some of the concepts of the new curriculum that is emerging. She re-interprets the meaning of music in life and education. This leads into a discussion of the music curriculum in which she states the function and contribution of music in the school program. The book ends with five chapters in which the author translates her beliefs into programs of action in music education. In slightly over one hundred fifty pages the book states many principles of curriculum and teaching in music education.





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